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JUNE 1990
ISSUE 21

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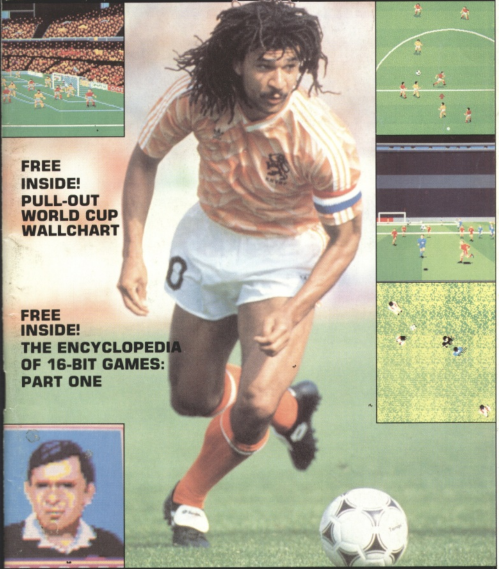
THE One

FOR AMIGA, ATARI ST AND PC GAMES



FREE INSIDE! PULL-OUT WORLD CUP WALLCHART

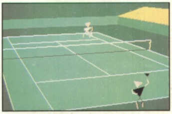
FREE INSIDE! THE ENCYCLOPEDIA OF 16-BIT GAMES: PART ONE

MAGAZINE OF THE YEAR

PLANE SAILING!

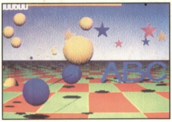
FLIGHT OF THE INTRUDER
Spectrum HoloByte

HIGH-COURT DRAMA!



INTERNATIONAL 3D TENNIS
Palace Software

SURREAL THING!



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FINANCIAL TRAINS-ACTION!

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Load Saved RR
Load Tutorial

Sid Meier's
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TYCOON

RAILROAD TYCOON
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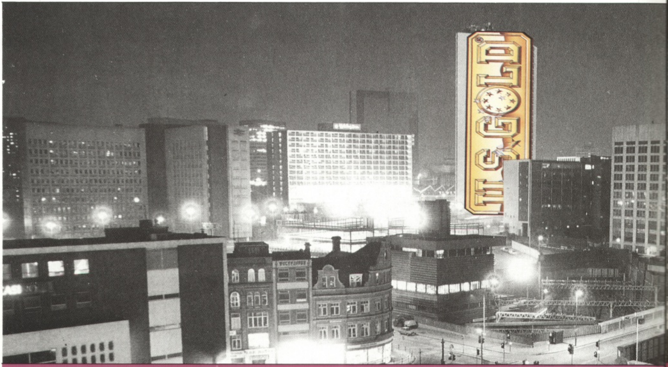

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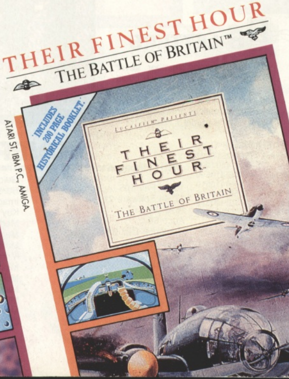
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Greetings, Our Most Excellent Friends Bill S Preston Esquire and Ted Theodore Logan.

THE One
JUNE 1990
ISSUE 21
£1.60
FOR AMIGA, ATARI ST AND PC GAMES
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VAXINE
US Gold
FINANCIAL TRAINS-ACTION!
RAILROAD TYCOON
MicroProse
MAGAZINE OF THE YEAR

5 UP FRONT

AND HERE it is. The One in new clothes. After 20 months in Mr Byrite T-Shirts and flared and faded demins, The One's gone out and bought itself a new suit from Cecil Gee. But that's not all. Apart from the new togs, The One's sucked on lots of packets of Clorets and now boasts a fresher outlook, with more of everything and a few new toys besides. And there's more to come. Like a savoury Strategy section, a dinky little Sonix tuition, and a new, improved Grafix area. Oh yes, and lots of skill features. We may have lost the Brennan, but we will win the war (?).

Be safe. Be seen. Be here next month.

6 LETTERS

WHY IS a wrong number never engaged? If you melted dry ice, could you swim without getting wet? Why is the alphabet in that order? All these and more questions aren't answered in our regular reader's forum.

8 NEWS

DIT DIT dit dit dit dit... A round-up of all that's sporty this summer is accompanied by (amongst other things) the new **Falcon Mission Disk**, and a look at what's new from Electronic Zoo. Coo.

17 WORK IN PROGRESS

SCORE 00810
GEMS 21

PLEASE be sure to discard any loose clothing when in close contact with heavy machinery... It's hard hats all round as we visit the construction site again to see what's coming together this month. Bullfrog's aquatic adventure **Flood** gets the once-over along with a couple of Core crackers, Spectrum HoloByte's most ambitious project to date, and the sequel to **E-Motion**.

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ADVERTISERS INDEX

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33 REVIEWS

OUR CRACK (pot) team of hard-nosed hacks cast their auspicious gaze over a veritable army of software – more than you've ever seen in The One before. There's a sporty feel in the air, with soccer, golf and tennis all rearing their heads to cash in on the summer months. Oh, and don't forget the steam trains, mutant ants, Viking gods...

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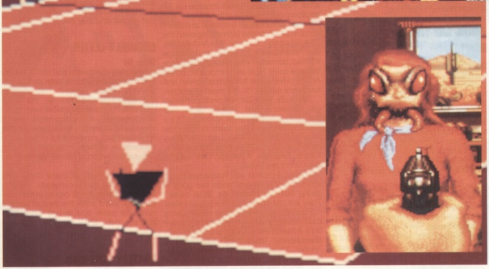
28400



92 DEMOS

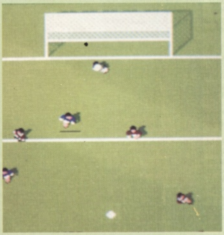
DEBONAIRE demo dude Phil South takes a look at his PD File to tell what's bodacious and what's bogus in the latest batch of 'free' software. Watch out for that car, Phil!

94 ARCADES

BRIAN Nesbitt presses for action with a trio of fist fighters and all the latest gossip from the hot coin-op scene. What a guy!

97 FEATURE

THIS IS the point where the talking has to stop – and the definitive look at the world's greatest game starts. With the World Cup around the corner, Gordon 'Faster Than A Speeding Gullit' Houghton traces Soccer from its roots to its probable future, encompassing the software side along the way. And all that without even stopping for a half time orange.



SO WHAT ABOUT CDI THEN?

Dear The One
I have just bought a Marantz CD50 CD Player. At the back of the machine is a plug marked CD-I. Does this mean that when CD games come out that I can link my CD to my Atari ST?
Steven Beattie, Carlisle

Whether it will be possible to use your existing CD player if and when CD–I (Compact Disc Interactive) become readily available is a question we are often asked. Chances are you won't – even if you have a special port like on your machine. At the moment your regular CD players and dedicated CD-I machines are completely different. It remains to be seen if in the future they evolve into one in the same unit, and it's certainly something we intend to look at for a future issue. In the meantime, why don't you have a look in the manual for an explanation of the port. Better still, give Marantz a call on the number provided on the manual.

DEMO DILEMMA

Dear The One
After reading your Demos section in Issue 19 I was wondering if you could please give me an address of somewhere where I could get demos of animated or digitised artwork, music or game demos. Also could you please give me an address of somewhere where I could get the latest posters for new games. I own an Amiga 500.
Robert Scoles, Canterbury, Kent

All you have to do for addresses of demo suppliers is to look at the bottom of the Demos page – all the information you need is there. Alternatively, there's always the advertisements within these very pages. On the posters front, most software houses are quite prepared to provide them (if they exist in the first place of course) – simply write to the addresses featured on the advertisements. Oh – and a suitable stamped, self-addressed envelope will help.

TRIVIAL TRIO

Dear The One
Please please please please please could you tell me three things about the Amiga software?

1) When is **Shadow Warriors** to be released?
2) When is **Golden Axe** to be released?
3) Is **Fire And Forget** still available for the Amiga?
G Akroyd, Halifax

PS: What do you do when an elephant sits on your ST? Go and buy an Amiga.

Right... Ocean's conversion of Tecmo's Shadow Warriors is nearing completion as we speak, and you can expect to see something within the next month or so. Work on Golden Axe has only recently begun (it's being produced for Virgin Mastertronic by the same team behind Corporation – see page 17), so we won't see anything until the end of the year. Finally, Fire And Forget is still available. Contact Entertainment International on (0268) 541126.

MEDALS MISSING?

Dear The One
Why don't you use the fun grading technique for amazing games like other magazines do? For example, C+VG has a C+VG Hit, Zero has a Zero Hero and ZZAP! has the Gold Medal Award. The list could go on for another three lines. The point is why don't you have one? You could use something like The One Winner (no, I didn't chew my pen for half an hour to think of that, it took me a couple of seconds actually). I think it gives the magazine that little bit more appeal.
Don Battersea, Tyne & Wear

We don't have an accolade for high-scoring games in The One because there's no need. We leave the ratings to speak for themselves. If we enthuse about a game and it gets – let's say for the sake of argument – 90 per cent, it's pretty obvious we like it, and so we don't need to further hammer the point home by sticking an accolade on top. Yes?

WHERE ARE THEY NOW?

Dear The One
I am a very happy Amiga owner who is quite pleased with my machine. However I have one gripe. I used to own a 48K Spectrum for many years and enjoyed many games like **Rastan**, **Combat School**, **Green Beret** and so on. I have seen in back issues of The One that these were being converted to the Amiga – where are they? Have the programmers scrapped them?
Alan Major, Peterlee, Co Durham

Ocean Software did indeed have plans to bring them to the ST and Amiga. Unfortunately it was not to be, and for one reason and another they were simply never produced. There is still an outside chance of them appearing one day, but it wouldn't be a good idea to hold your breath waiting.

KRISTAL QUERY

Dear The One
Two things really. The first, after purchasing the game **The Kristal** and months of trying to complete it, I looked for some tips in some old copies of The One. I found part one of the solution in the July 1989 issue but, when looking at the August 1989 issue, I found no sign of The Kristal part II solution. Whatever happened to The Kristal Solution Part II? I am desperate to complete The Kristal. Please could you send me The Kristal Solution Part II or print it?

The second thing is, I am thinking of buying **It Came From The Desert**, and friends and other reviews say you need 1Mb, but you only mentioned that the Atari would need 1MB and said nothing about the Amiga.
Anthony Sharp, Ingatestone, Essex

The problem we encountered when printing The Kristal solution was the ST version. While the Amiga version was happily out and about in the shops, the ST version was waiting on release – and we were assured by Addictive that it would hit the shops imminently. But after we published the first part of the solution, the ST version hit development problems and the release was postponed for months. The reason we haven't yet published the second part is because we weren't keen on the idea of giving away the whole solution before the ST version was released, as it's a bit tempting to have a complete solution at hand even before you get the game. The ST version has in fact been released at long last, and so you can expect to see The Kristal taken care of in the near future courtesy of The One's new 16-bit games encyclopedia. As for Desert, we did indeed forget to mention that it only runs on a 1Mb machine. Sorry 'bout that.

CONSTRUCTIVE CRITICISM

Dear The One
Warning! This letter contains criticism.

Firstly, Andrew Braybrook's hypocrisy. First he slags off the ST in ZZAP! – now it's hit fave rave and now the **Paradroid 90** affair. First he says he will improve his ST version to make full use of the Amiga – and now he can't even be bothered to make it scroll in all directions (something even the C64 did easily). So I say: "No Andrew! We don't like stinking ST port-overs! Change it!" Also, no matter what he says, **Rainbow Islands** could have been improved on the Amiga in two ways: full vertical screen and hardware sprites for the main character.

Secondly, your Demos section. Please get someone who actually likes real demos to write it. It comes across as if it's a chore to write and you seem to cover the most boring things. Also, I don't think you have the right to criticise people's work – they do it for free. If you don't like a demo then don't mention it.

Thirdly, I reckon you waste too much space treating programmers like gods – giving their life history etc. Who cares? They are just doing a job like anyone else.

Fourthly, stop trying to be clever giving dual-meaning version updates, eg: Issue 20's **Infestation** ST box and Issue 19's **Manchester United** ST box. All this "Hoho..." business. If one version is better than the other, say so. Cut the crap! Are you afraid the Amiga is going to appear better or something?
Name and address not supplied

With regard to your first point, we put your argument to Andrew Braybrook himself, and he had this to say: For a start on Rainbow Islands, there's no way you could have a full vertical screen display, because you'd have to overlay the score display and the gem counter, and we just don't have enough hardware sprites to make that happen. As for the hardware sprite on the main character, that wouldn't have made a blind bit of difference! With Paradroid 90, part of the reason for the two-way scroll is because the game runs at 17 frames a second, and were it scrolling in all eight directions at that speed, it just wouldn't work as well as the original. And I'm convinced that it works fine as it is now. Finally, this is NOT an ST port-over – the Amiga version has a larger playing area, hardware sprites all over the place, better colour fades, the blitter is used almost everywhere and we've got four-voice stereo sound and a wider variety of music. Satisfied?

Point Two: We have got someone who likes real demos doing the Demos section. He does it every month. The content is dependent on availability. We could make them up for ourselves, but we haven't the time – and anyway, it's supposed to cover readers' demos. On your third point: there are enough people who do care about programmer information to make covering them worthwhile. Point Four seems a little confused. But you seem to be trying to say that we should compare the different versions. We would, only it's a waste of time. We don't see the need to tell owners of one machine whether their version is better or worse than the others.

SILLY QUESTION

Dear The One
It's all okay telling us about arcade games, but where in the name of wotsit do we get them? For example I'm interested in (coin-op of course) **Operation Wolf**, **Operation Thunderbolt**, **Beastbusters** etc.
GP Willis, Pickering

You might want to try your local arcade for starters. Unless you have a few thousand pounds to spare you can't just go out and buy them!

LEISURELY LETTER

Dear Sir
I have lately completed and sent hints, tips and maps to magazines such as ACE and C+VG. I have noticed that all three magazines are based at the same address. Please could you tell me if you are all connected and if in the future I should send my hints and tips to each magazine or if I should just send one lot of tips to that address for all three magazines?
James Norwood, Telford, Shropshire

Yes and no. C+VG, ACE and The One are all part of the same company – EMAP Images, and we're all based in the same building. But it's not the best of ideas to send the same tips in one lump to be shared out. Stick to the individual magazines.

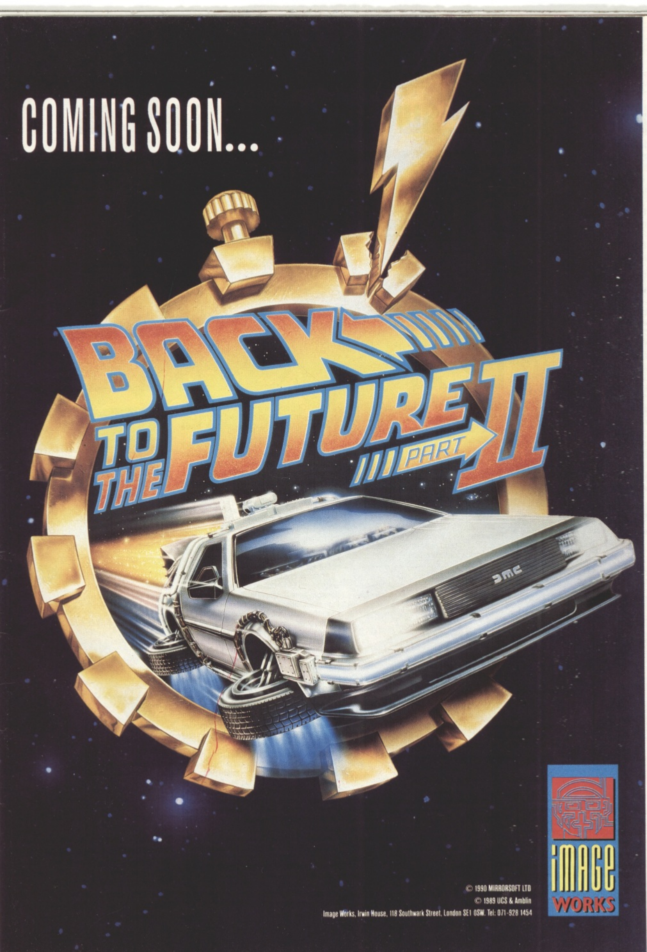
TURTLEY CONFUSED

Dear The One
Please could you tell me if there are any **Teenage Mutant Ninja Turtles** games available for the ST and Amiga? I am a big fan of the arcade game and the television series, but I want to play it at home as well. Are there any plans for a home conversion of the coin-op? When?

Also, could you please tell me when the Teenage Mutant Ninja Turtles film will be released in this country, and tell me something about it.

David Rossiter, Reading, Berkshire

In the UK, the four green reptilian avengers are known as the Teenage Mutant HERO Turtles – the reason being the word Ninja is considered a bit too 'hard'. Strangely enough, there is in fact already a Turtles home computer game – it's been available on the Nintendo Entertainment System for a while, and has recently been converted to the Amiga and PC. The problem is that although there are no doubt a few interested parties, no one company has as yet tied up the UK distribution rights, so it's not officially available over here. You might be able to track down an import copy though – try ringing Software Circus on (071) 436 2811.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TOP TEN

(Month Ending May 1990)

AMIGA

1 (NE) F–29 RETALIATOR
(Ocean)

2 (NE) 688 ATTACK SUB
(Electronic Arts)

3 (NE) BUDOKAN
(Electronic Arts)

4 (NE) CONQUEROR
(Rainbow Arts)

5 (2) PLAYER MANAGER
(Anco)

6 (1) TV SPORTS: BASKETBALL
(Cinemaware/Mirrorsoft)

7 (NE) MANCHESTER UNITED
(Krisalis)

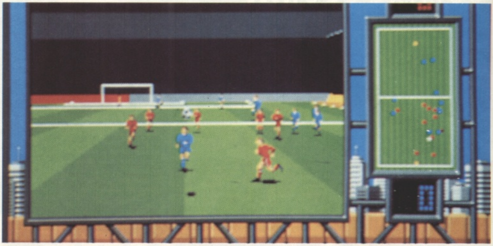
8 (10) PINBALL MAGIC
(US Gold/Loriciels)

9 (NE) GREG NORMAN'S ULTIMATE GOLF
(Gremlin)

10 (NE) CRACK DOWN
(US Gold)

Compiled exclusively for The One by Software Circus Ltd, The Plaza on Oxford Street, 120 Oxford Street, LONDON W1N 9DP. Tel: (071) 436 2811.

THE SUN HAS GOT HIS HAT ON . . .



SUMMER. A time for wolfing ice cream, sporting Kiss Me Quick hats and wearing cool, dark shades.

It's also the time of year when normally sluggish people slip into a pair of outrageous shorts and head out into the wilds bent on a game of Tennis, or Football – anything energetic. And this summer there's another factor sure to get people in the sporting mood. This is the summer of the World Cup.

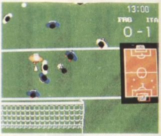
In an attempt to cash in on current Bobby Robson mania, practically anybody who's everybody (and some who aren't) is releasing a football game. The current list of World Cup specials runs well into double figures – from Virgin's official World Cup licence right down to Codemasters' **Italia '90**.

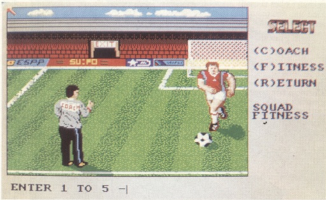
Will they all be out before it's all over? MicroProse's **International Soccer Challenge** certainly won't. The Tetury-based company's decided to hold back ISC's release until September, when the World Cup and associated software is well and truly history (well, unless England win, in which case we won't hear the last of it until the next World Cup). Still, with a new 3D viewpoint, featuring solid polygons for the background and sprites for the players, MicroProse's unique angle on the hallowed turf should be worth reserving a ticket for.

Another contender that's fallen by the wayside is Grandslam's official **England** licence. In a deliberate strategy to avoid the rush, it's holding this action cum management footy number back until September, even though Public Domain demos should be available in time for the World Cup. Grandslam's other football adventure is the long overdue **Liverpool**. Not to be confused with Impressions' **Kenny Dalglish** or Ocean's **Liverpool FC** licence, this is out-and-out football viewed from the side. It should be having its studs checked for sharp implements now, and comes kitted out with League and FA Cup competitions, fitness statistics for each player, and a whole range of moves including sliding tackles, headers and penalties.

Ocean's Liverpool extravaganza, on the other hand, has been held back until September – probably because programmer Smart Egg Software (author of Electrocoin's **Time Soldiers** conversion) has been too busy ensuring that Ocean's other football game, **Adidas World Championship Football** will be A-OK for inclusion in the Italia '90 squad.

Autumn's going to be a busy time for fans of the national sport, because that's also the release prospective release date for Elite's **World Championship Soccer**. Promising an overhead view with a **Kick Off**-style scanner, as well as a few extra animated 3D touches, it's currently being programmed for all three 16-bit machines.





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Featuring minimal graphics and loads and loads of text, it's aimed directly at Amiga and ST owning no-frills football purists with 19.99 in their Adidas bags.

APOLOGY CORNER

IN LAST month's issue we mentioned that Tom Cruise is the star of the forthcoming film Navy Seals. This is entirely untrue: it is in fact fellow hunky BratPacker Charlie Sheen. Sorry, Tom mate. Are we still alright for Friday night?

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The ultimate management game" Ace Rated 929

"Easily the best of its type" Zzap 64 89%

"The best ever managerial game" Sinclair User Classic 93%

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TOP TEN

(Month Ending May 1990)

ATARI ST

1 (1) MIDWINTER
(Rainbird)

2 (NE) FIGHTER BOMBER
(Activision)

3 (2) ULTIMA V
(Mindscape)

4 (NE) GREG NORMAN'S ULTIMATE GOLF
(Gremlin)

5 (NE) M4 SHERMAN TANK
(Rainbow Arts)

6 (7) WAYNE GRETSKY HOCKEY
(Bethesda Softworks)

7 (6) PLAYER MANAGER
(Anco)

8 (NE) E-MOTION
(US Gold)

9 (NE) GRAVITY
(Image Works)

10 (NE) IVANHOE
(Ocean)

Compiled exclusively for The One by Software Circus Ltd, The Plaza on Oxford Street, 120 Oxford Street, LONDON W1N 9DP. Tel: (071) 436 2811.

A ROY-AL SALUTE

ROY OF The Rovers, a publication many (but not that many) consider to be one of the greatest football chronicles of our time, is sweeping out the cobwebs from its changing rooms and undergoing a massive relaunch.

Following extensive research into the needs and desires of Melchester Rovers' greatest fans, namely Roy's readers, the 14-year-old comic is being updated to include current soccer news and features.

Without Roy Race himself, of course, there could be no story. His amazing life as a top-class footballer, interspersed with hardship, tragedy and moments of great joy, has been part of soccer history since his first appearance in the debut issue of Tiger in 1954 – so you can see how great he must be, as many lesser footballers of the time were retired way back in the '60s while Roy is still going strong.

With a footballing brain many players would give their right leg for, Roy had a left foot (Racey's Rocket) that in his early days could hardly ever miss. In 1958 Roy became captain of Melchester Rovers, but he had to win the European Cup Winners Cup, the European Cup, the League Championship and the FA Cup (twice), before he was finally rewarded with his own paper.

In the years that followed Roy had a typical footballer's career. He got married, had three children, spent some time in a coma, was nearly tempted to move to the Middle East, acted as temporary England Manager, suffered the break-up of his marriage... he left Melchester Rovers – but always came back. Guest stars in this traumatic history have included the likes of Geoff Boycott, Bobby Robson – even Sue Dando, but Roy himself remains the greatest star, a shining example to Britain's hopeful youth.

Consequently there won't be too many changes to the Roy Of The Rovers strip itself. The relaunched comic on the other hand, is full of them. It's 32 pages of colour, featuring four 'action' strips and plenty of information including features, news and interviews about what's happening in the real soccer world. In addition to Roy Of The Rovers, two brand new stories and one oldie flesh out the pages: Goalmouth and Sunday Squad are the newcomers, while Playmaker makes a return with a new look.

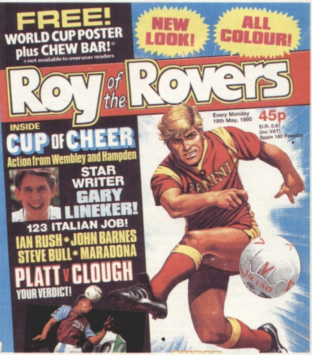
As a fitting celebration of this turning point in Roy's career, Fleetway Publications, top brass at Melchester has arranged for their golden boy to have one of a footballer's essential accessories – a song. Let's hear it for a few lines from the Roy Of The Rovers rap...

Strong and daring, broad-chested and brave
Blond hair combed like a Mexican wave

Captain Marvel – built like Superman
Roy of the Rovers – a giant Peter Pan

So world famous – known all over the place
Roy is cut out for the human race.

They certainly don't write 'em like they used to...



BOX CLEVER

FOR THOSE who prefer to shun the sun, there's plenty of action in the ring.

Electronic Arts' **Low Blow** is out now for all budding PC owners who want to test their Muhammed Ali attributes. Complete with such vital details as spraying sweat, flying mouthpieces and underhand blows, it allows you to try out the finest punches of the sport: the Kidney Soup, the Knee Twitch and the Two Ton Head Butt.

RALLY GOOD

BACK ON the track, Thalamus' first licence ever is waiting for starters' orders.

Q8 Team Board Rally Simulator – Ford (the licensor) insisted on the rather wordy title – is based on the exploits of a newly formed Sierra Cosworth rally team, whose skills and talents are about to be tested in the 1000 Lakes competition. Q8TBRS is being programmed by Digital Arts, who has spent two years developing its fast filled 3D routines, and will be available on ST, Amiga and PC.

THE SHOW MUST GO ON

FOLLOWING its success last year, the 16-Bit Computer Fair is coming back to Victoria's Royal Horticultural Hall – the ideal place to get your mitts on all those essential computer items your local software emporium just can't supply.

So if there's a hole in your life where a modem, a sequencer, a disk-drive or a flexi-dump should be, now's your chance to plug it.

Over a hundred exhibitors, including the likes of Audiogenic, Gremlin, Silica Shop and US Gold have already set up stands there, so there should be plenty of cut-price bargains to go around. And of course a show wouldn't be a show without the launch of several new products: top of the bill at Victoria are Riverdene PDL's new sample sequencer for the ST, national curriculum educational software from Soft Stuff, and a brand new Amiga flexi-dump from Care Electronics.

The fair runs from 28th June to 1st July (but the first day is strictly for 'The Trade' only), and the nearest tube station is Victoria. Happy hunting!

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TOP TEN

(Month Ending May 1990)

IBM PC AND COMPATIBLES

1 (1) FLIGHT SIMULATOR V.4
(Microsoft)

2 (NE) ULTIMA VI
(Mindscape)

3 (3) CODE–NAME: ICEMAN
(Sierra/Activision)

4 (2) CHESSMASTER 2100
(Mindscape)

5 (8) 688 ATTACK SUB
(Electronic Arts)

6 (4) RISK
(Virgin Games)

7 (NE) THEIR FINEST HOUR: THE BATTLE OF BRITAIN
(Lucasfilm/US Gold)

8 (5) A–10 TANK KILLER
(Activision/Dynamix)

9 (10) JACK NICKLAUS' GOLF
(Accolade)

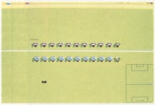
10 (7) INDIANAPOLIS 500
(Electronic Arts)

Compiled exclusively for The One by Software Circus Ltd, The Plaza on Oxford Street, 120 Oxford Street, LONDON W1N 9DP. Tel: (071) 436 2811.

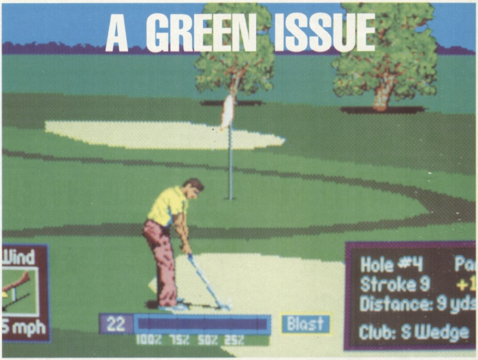
A BUNDLE OF BOOTY

EMPIRE's last effort into the football forum – Gazza's Super Soccer – wasn't exactly a shining star.

But the firm is planning to make amends, with **World Cup Year 90**, a compilation comprising three more reputable soccer 'simulations' from other companies. Undisputable leader of the pack is Anco's legendary **Kick Off**, with sterling support from Goliath Games' superlative managerial effort **Tracksuit Manager** and Microdeal's arcade player **International Soccer** (for further details on these games, check out the definitive computer Soccer round up on page 97). The package should be in the shops in time for the World Cup. And the asking price for all this? A mere 24.99 on ST and Amiga.



A GREEN ISSUE

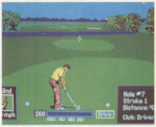


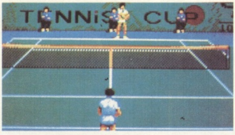
IN THE mass of golf games currently flooding the market, there's only one that bears the unconditional approval of the US PGA Tour.

Electronic Arts' **PGA Tour Golf** has been developed by Sterling Silver Software and will be available this June on the PC.

This all-singing all-dancing golfing adventure features practically everything ever seen (and things that haven't for that matter) in a golf game: 60 real PGA pros, four courses, TV-style fly-by view, driving range, wind dynamics – even tips straight from the guys who know how to do it best.

Overhead views of the course are complemented by 3D contoured grid to give a totally accurate reading of the screen and there's the chance to pick special shot options like chip, punch and fringe putt. If you still hit the bunker with that much extra help your middle name obviously isn't Olazabal. A ticket to the tournament costs 24.99, and there's a review in the next issue.





ANYONE FOR TENNIS?

IF BARLEY Water, strawberries, cream and Dan Maskell are more your style, there are several McEnroe simulators to choose from.

Ocean's **Tie Break**, which comes complete with a vertically scrolling court, Grand Slam competitions and sampled ball sounds, should be out on ST and Amiga in time to coincide with the first clash of racquets on Centre Court.

Loriciel's **Tennis Cup** on the other hand, is already in the changing rooms. Distinguished by a unique split-screen viewpoint, which gives both players the advantage of playing up–screen, Tennis Cup offers a large repertoire of shots including lobs, volleys and smashes and lets you compete on four different surfaces in singles, doubles and Davis Cup competitions.

A QUESTION OF SPORT

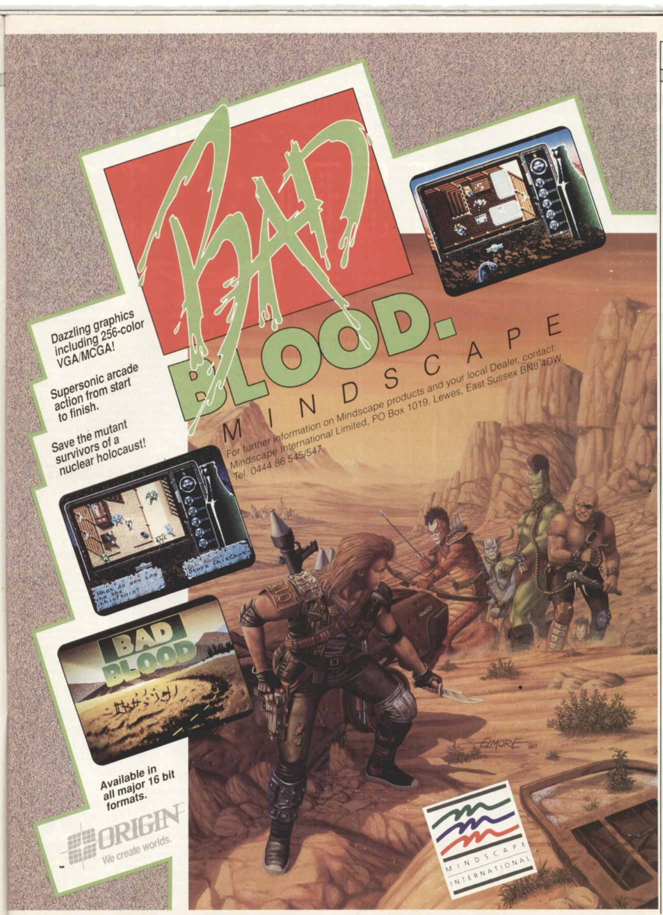
AS IF we didn't already have football games coming out of every orifice, Welsh wizards Amfas has come up with another to add to the list.

For a World Cup year its ambitions are fairly humble. Everton's the club and it's the FA Cup they want. Not that this is achieved in conventional footy game style, you understand. There's no need to slip into stripy shorts, shin pads or Adidas trainers in this sports game – **Everton Intelligensia** is a trivia game aimed squarely at armchair soccer buffs.

In a one-on-one contest with the computer, the player's expected to work right through the preliminary rounds to Cup Final day itself. And just like in the real thing – the further you go the harder the split second questions become.

Everton Intelligensia has been put together by Ed Hollingshead (whose previous works include Empire's **Let Sleeping Gods Lie**) for ST, Amiga and PC and should be out now for the princely sum of 19.99 – a lot cheaper than a season ticket.

For more eclectic sporting tastes, a more general sports trivia quiz currently warming up on the Amfas training ground is specially licensed to use the name of that great cricket impressario and woolly jumper wearer, Ian Botham. It's out in a couple of months on all three formats for exactly the same price as the Everton game.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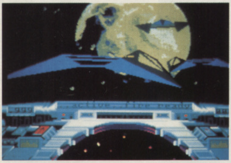
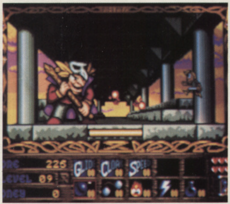


Xiphos



Prophecy I

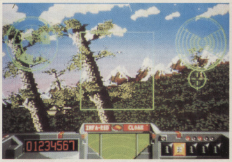
WITH the superlative Battle Squadron and Treasure Trap under its belt, the Electronic Zoo has two more titles lined up for release between now and the Autumn – and they couldn't be more different to one another.

The first is **Prophecy I: The Viking Child**, a cutesy platforms 'n' ladders affair in the **WonderBoy** vein. The story goes that your parents have been imprisoned in Valhalla by the evil Norse god Loki, and if you want them back, you have to fight through 16 mythological worlds to get them.

Armed with only a sword and a pair of huge flashy eyes, you face everything from mutant starfish to ravenous lions in your quest to reunite your family. Extra weapons, shops and of course end-of-level guardians all appear. You can expect to see Prophecy I (so called because Imagitec Design, the team behind it, has plans for more games in the same vein) early next month on ST and Amiga at 24.99.

Coming later on in the year is **Xiphos**, one of the first **Elite**-style space epics since the arrival of the original classic on 16-bit. Promising to do everything Elite does and more, Xiphos casts you as an outcast member of an alien race whose job it is to wipe out a power-crazy computer that's taken control of the galaxy.

There's plenty of deep space combat, trading, docking, haggling and exploring to be done along the way – so much in fact the current version occupies no less than three Amiga disks! The boys at the Zoo, however, are promising that everything will be compressed in time for its launch in September.



SHOCKING REALLY!

DIGITAL Magic Software, wonder of Widnes and producer of Trained Assassin and Scorpion is a year and a half old this July.

And by a most unprecedented coincidence that's just about the time it's due to release **Shock Wave**, a 3D blaster combining tilting and a digital rotate technique to create an **Afterburner**-style effect. Strapped into the cockpit of your aptly named Super-Dooper Mark IV Blastamobile you zoom through space with no firmer objective in your mind than to smash up a few aliens – and that's good enough for us.

But that's only half the story. Programmed by Lance, of Light Source Production (a newly formed twosome from Leeds), Shock Wave is a strategy game as well as a shoot 'em up. The logic runs like this: to kill aliens you need a ship and plenty of death-bringing hardware. To drive a ship you need fuel. To create fuel you need oil-fields and to make weapons you need factories. To keep that Mark IV running, the player has to set up different mining communities, generate enough credits to pay for extra factories and buy oil-drilling facilities.

Will this bizarre combination of elements actually work? Find out when Shock Wave is released on PC, ST and Amiga this summer.

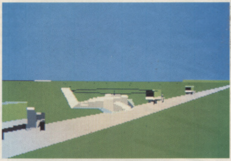
FALCON'S BACK (AGAIN)

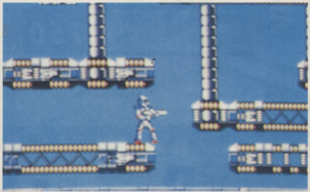
YOU CAN'T keep a good game down. After the runaway success of Spectrum HoloByte's superlative flight simulation Falcon and its Mission Disk 'sequel', there's a second Mission Disk on the way.

Imaginatively titled **The Falcon Mission Disk II**, it promises, like the first, to add an extra dimension to the original game.

This time around the extra herbs and spices come in the form of a much meatier range of weaponry (mainly because the player now controls the new and improved F-16C), including Radar Seeking and BVR (Beyond Visual Range) missiles. You also face three new types of enemy aircraft and attack helicopter – and to make matters worse the enemy is capable of launching simultaneous attacks on the bases you protect.

Mission Disk II is planned for release on ST and Amiga this Summer. Unfortunately, as was the case with the first disk, no PC version is planned.





TURRICAN COMES THIS WAY

EPIC games are few and far between these days – but Rainbow Arts is promising one in the shape of its latest release.

Turrican is no fairy cake – it's billed to be one of the biggest and nastiest shoot 'em ups to date, with 13 levels to conquer, spread over five worlds.

With a jetpack on your back and a bazooka under your arm, the objective is simply to mash your way through the armies of mechanised maniacs, and knock out the ubiquitous Boss at the end of each level.

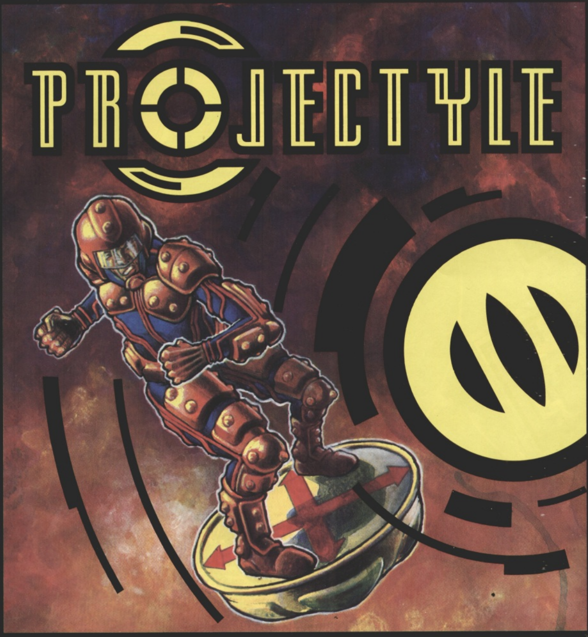
And if the term epic doesn't yet sound fitting, how about this – Turrican comes with a list of vital statistics that almost makes you expect to see "A Cecil B De Mille Production" stamped on the box: 13,000 screens, multi-way parallax scrolling, 50 different types of aliens, eight end-of-level monsters and 20 different soundtracks. You can see if Turrican measures up in June, when it's released on ST and Amiga for £24.99 apiece.

APOLOGY CORNER II (THE SEQUEL)

IN LAST month's Work In Progress on Vektor Grafix's Killing Cloud, we mentioned that Vektor Grafix produced various Tardis designs for the forthcoming film Dr Who. In fact Nick Pratt, a freelance designer, produced the Tardis and Vektor Grafix was commissioned by Coast To Coast Productions to produce some of the storyboards and a few of the character designs.

THIS IS OUR IDEA OF A SPORT **DON'T BLINK.**

PROJECTYLE



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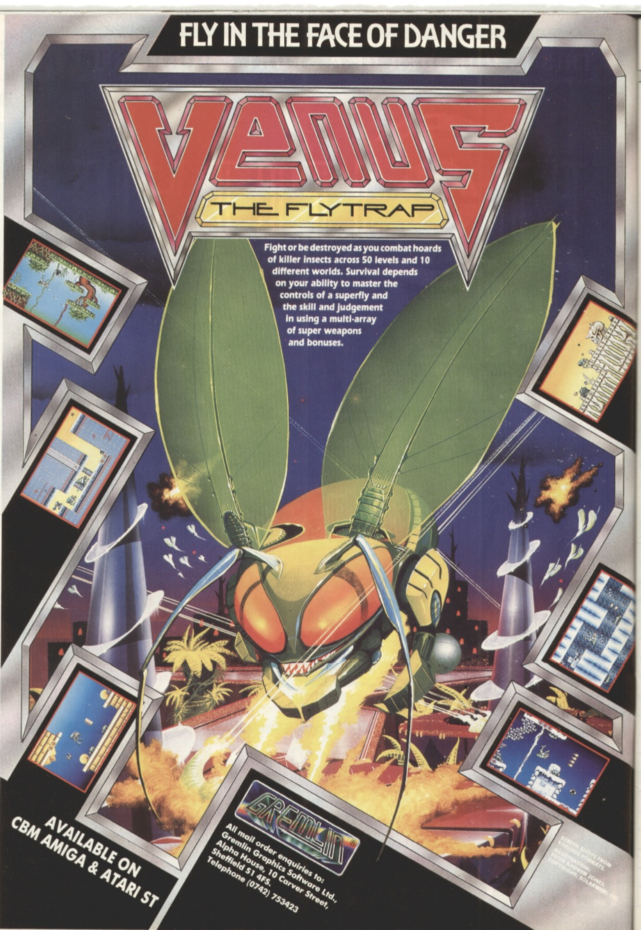
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Corporation

Core Design's first product as a stand-alone software publisher takes Dungeon Master-style adventuring into the far future. And there's no time like the present for Gary Whitta to take a look at it.

PROJECT
Corporation

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Core Design

AUTHOR
Core Design

INITIATED
November '89

RELEASE

AMIGA
End July

ATARI ST
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IBM PC AND COMPATIBLES
End October

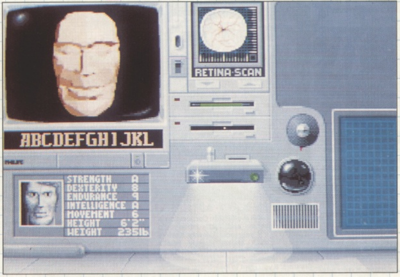
FOR A MAN whose serious interest in computers only began a few years ago, Kevin Bulmer's portfolio is all the more impressive. Birmingham born-and-bred Bulmer has always been an artist at heart – up until quite recently he owned his own graphic art studio, producing covers for fantasy magazines such as White Dwarf. Kevin's first contact with computers actually came long before that, at college, when he dabbled in the then newly-released Commodore PET. However it wasn't until around 1984 that he actually started to take them seriously.

After experimenting with the graphic capabilities of his Atari 800XL, he produced some graphics for a friend in a local user group, who was writing a game called **Pentacle** for Gremlin. It was never released, but Kevin carried on unabated, teaching himself to program and knocking up makeshift clones of the games of the time – **Defender** and **Dropzone** in particular.

Kevin confesses that the transition from 'conventional' to computer art was far from easy. "The hardest thing I found about drawing on computer is the discipline of using the mouse while looking somewhere else – at the screen. With a pen and paper you look directly at what you're doing, so when it comes to using a mouse it can be difficult at first. And of course with a computer you have to think carefully about palette limitations, while with paint you've got virtually unlimited resources."

Kevin's big break came when he joined part of Gremlin's in-house programming team to work on the 8-bit conversions of **Gauntlet** for US Gold, which was followed by a string of other 8-bit projects for Gremlin. His first 16-bit project was the ST and Amiga conversions of **Gauntlet II**, with his most recent work including the graphics for Activision's conversion of Sega's **Galaxy Force** and **Hot Rod**, and Millennium's **Resolution 101**.

Corporation, which Kevin and his programmer colleague Bill Allen are producing on a freelance basis for Core, is the first project of his own design – and as the man himself admits, what you see here is a far cry from what he had originally intended: "I've always been very keen on **Dungeon Master**, and I wanted to do something similar but better. So we looked at all the bad things in Dungeon Master. For a start it's too slow – the character seems to jump through the corridors at 10-foot increments. We knew we could easily create a swifter and more realistic movement by using the 3D routines that Bill Allen developed for Galaxy Force. Also the animation of the creatures isn't very good, which is something else we've improved on. Basically what we've achieved is like Dungeon Master, but with very big smooth sprites and unlimited movement."



ABCDEFGHIJKL

STRENGTH A
DEXTERITY 8
ENDURANCE 9
INTELLIGENCE A
MOVEMENT 6
HEIGHT 6'2"
WEIGHT 235lb

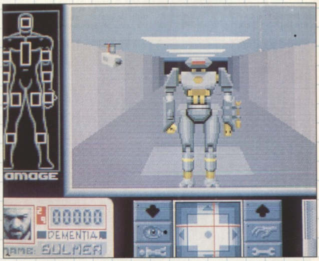
AFTER a scene-setting opening sequence, which shows (or at least insinuates) the killing of an innocent man by a robot and the following public panic, you are given a detailed dossier of information about UCC. Now it's time to choose your character. There are six – two men, two women and two androids, each with their own skills and abilities. For each character, a three-dimensional photofit is shown. Kevin's used digitised images of real faces and turned their features into 3D lightsource-shaded models on screen: "I've still got to get a few more faces to digitise. My brother's frighteningly good-looking, so I'll probably use him, and I think I'll use my girlfriend as well."

So what's new plot-wise? "The initial aim was to do a space game," Kevin reveals. "The first name for the game we had was **Derelict**, and the idea was that you would move between two ships – one was your own shuttle, and the other a huge abandoned space freighter that's been taken over by aliens. But the problem was the idea of a derelict ship meant that the exploration would be very boring – and when you did encounter aliens, they'd be more or less all the same."

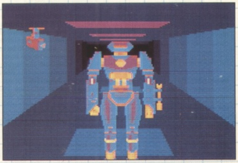
"I really wanted to do something where you get into a man-made environment looking for a specific thing. We did have the idea of a Haunted House type of thing, with mummies and ghosts, but that didn't get very far. I wanted something where robots could move about – the thing about robots is that they're easier to animate convincingly than 'live' monsters."

THE STORY

After many changes in plot, Kevin finally settled on one set in the far future and in an unspecified country. The Corporation of the title is the Universal Cybernetics Corporation, which for the last few years has been doing very nicely thank you producing human-shaped robots for use in



NAME: BULMER



ONE OF the objects selectable at the start is a pair of heat-seeking infra-red goggles. These come in handy for detecting laser beams that trigger alarms or for when the lighting systems are shut down as a security measure. With the ThermoGoggles on, this menacing 'droid can be seen as he really is...

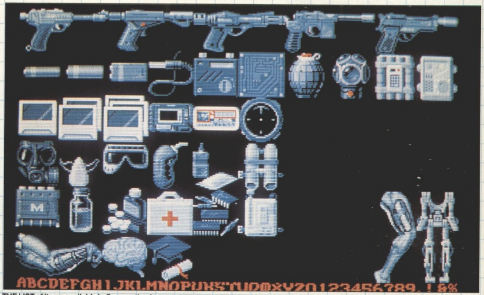
the home and factories and so on. But now the government has reason to believe that the company is producing cyborgs (CYBernetic ORGanisms) for military purposes – which is strictly forbidden under international law. The government has now called on you, an agent for the ultra-shady espionage firm Zodiac, to infiltrate UCC's headquarters and bring back living proof of this clandestine activity – namely a cyborg embryo.

"The futuristic theme works well, as while it's quite SF, it's still got one foot on the floor. It's not exactly political, but it still has a real ring to it. It's quite Big Brother-ish," Kevin explains.

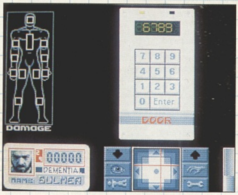
With the UCC building seven stories high (not including the basement levels which have yet to be designed), and each floor almost twice the size of a Dungeon Master level, it wouldn't be easy to collect all the necessary evidence even if the place was unguarded. But of course the place has got security coming out of its ears. Human and robot guards with orders to shoot on sight, video cameras, pressure pads and laser beams mean you can't afford to put a foot wrong. "In Corporation you encounter many types of alien – you have different types of 'droid, from basic repair drones up to the heavily-armoured battle machines. There's also human guards who try to capture you, and the cybernetics scientists themselves. One of Dungeon Master's great strength is the variety of enemies, so we've tried to do that here as well."

Having designed the game, Kevin has the advantage of knowing exactly what the graphics should look like – rather than rely on someone else's brief. "The key-word here is photo-realism," he reveals. "I've tried to make everything look as real as possible. The only problem is that by giving the player complete freedom of movement, we've had to limit the amount of detail on the walls – although we've compensated for that by putting in lots of furniture like chairs and tables and so on."

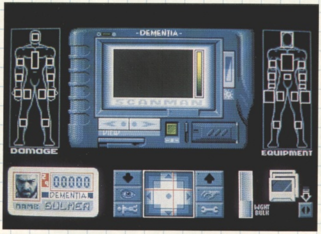
The sonic side of things is being handled by old hand Benn Daglish, who's produced countless computer themes in the past. "What we're going for here is something film score-ish," says Kevin. "I'd like to have a number of different soundtracks, just like a film. The most important on will be the in-game track, which should be pretty atmospheric – it won't be a tune, but something more incidental."



THE LIST of items available in Corporation is a tad more diverse – and deadly – than you'd expect to find in your local Safeway. Kevin's working screen shows exactly what's available to the player before and during your mission, including an array of deadly firearms. If you want to look especially cool, check out the two on the far side of the screen – one is based on Han Solo's Star Wars blaster, while the other is a tweaked version of the Beretta 92F – as used by Mel Gibson in the Lethal Weapon series.

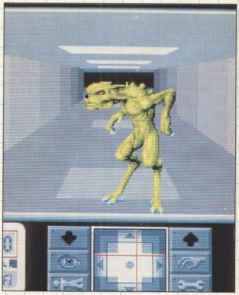


UNDERSTANDABLY, most of the doors in the complex are locked. Finding the codes to the electronic locks isn't easy. An electronic lock-pick (selectable at the beginning) comes in handy – but it takes time to bypass the code.



ONE THING that Corporation does require is a lot of thought – not that you get much time for it. The two human figures on either side of the viewscreen show equipment carried (each item has its own weight and bulk rating, so you have to be careful what you carry) and your damage level. As Kevin explains: "You can get damaged in different parts of the body, and this obviously depends on where you get hit. For example, each arm is broken down into four areas – if you get hit in the hand you may no longer be able to carry a gun, but you could still deliver a nasty elbow slam. But if you're hit in the shoulder, your whole arm would be out of commission."

IT'S NOT just humans and robots encountered – this rather sadistic green alien is just one of the many bio-freaks that stand in your way. As with the robots and human guards, how you fight it depends on how close you are to it. Catch it at a distance and you can knock it out with the weapon you hold. Let it get too close and you have no choice but to go into hand-to-hand mode – which isn't too effective unless you have some kind of bionic boost to your arms.



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RELEASE

AMIGA
June

ATARI ST
June

IBM PC AND COMPATIBLES
TBA

Flood

After the deity-day trials and tribulations of Populous, Bullfrog's next patch of spawn for Electronic Arts is underway – and underwater. And as far as goggle-eyed Gary Whitta can see, it looks lovely bubbly.

WITH **Populous** being the first thing to spring to mind when Bullfrog is mentioned, the team's first game – and to an extent its first love – is often overlooked. The multi-way puzzler cum blaster **Fusion** may not have been particularly outstanding in the gameplay stakes, but it did at least prove that the team could cut a nice slice of arcade action just as well as the deeper, strategy-based extravaganza that was to follow.

And if Fusion was not proof enough, the team's next project should do the job nicely. The action is still the name of the game, but lasers and neutron bombs have been switched for platforms and ladders this time around. **Flood** casts the player as a lovable Plasticene blob called Quiffy (he was originally called Snotty but was renamed Quiffy after Shaun's trendy swept-forward hairstyle) who represents the last of his race – Plasticene doesn't reproduce too well you see. After years of living in peace and solitude in a network of underground caverns, Quiffy is being evicted by the onset of a terrible flood.

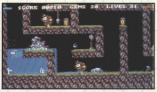
Quiffy's only hope of survival is to make his way through the 36 levels of the cave system and escape to the earth's surface before the water takes over completely. Doing so basically entails zipping about the levels, collecting enough pieces of treasure (which include cans of pop, telephones and cassettes) to open the exit and then escape to the next, where the process begins again.

Making life more difficult is an army of aliens thirsting after your slippery skin and an invincible ghost that's constantly on your tail. And of course there's the constantly rising water level.

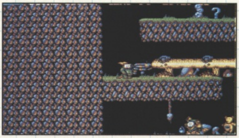
Nineteen year-old Shaun Cooper is the man behind this project. After a spell as a factory worker and a YTS trainee, Shaun joined the team to provide graphics for Populous – the Volcanic and Ice worlds are his handiwork, as is the Lego landscape in The Promised Lands. Flood is Shaun's first major project at Bullfrog – he's in charge of the programming and design, although the original idea is harder to trace back. "I don't know where it came from – I think I just thought it up one day. It sort of grew out of **Colony**, which was an arcade adventure puzzle game we were doing at the time (see Work In Progress, Issue Twelve). That became a game where you had to control a snake around a maze, and someone just suggested the idea of having water rising up."

As far as inspiration is concerned, Shaun doesn't remember anything influencing him directly. "The only thing I saw that we used a similar idea is **Repton** on the BBC – the early 'snake' version of Flood had rocks in it like Repton, but they're gone now. Another thing I wanted to do was have fungus growing off the walls which would make structures that Quiffy could climb across. But when we actually put that into practice, the fungus just grew too randomly and it ruined the gameplay a bit, so we lost that as well."

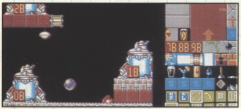
With work on Flood drawing to a close, the Bullfrog boys go into overdrive on the mammoth world simulator **Warmonger** (see Issue Twelve) and **Populous II**.



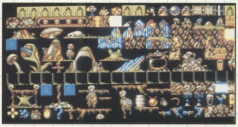
THE ACTION gets underway on what is probably going to be the first level (the order in the 'almost finished' version is not the final one, as some of the tougher ones are currently near the start – obviously not conducive to the flow of play). The water's already started to flow and Quiffy's in trouble. If he could reach that plunger he could halt the flow of the water – but he's got to be careful not to touch the water drop next to it – that opens the floodgates!



THE LEVEL Editor program is the first thing Shaun wrote when he came to putting Flood together. It's proved an invaluable tool – especially for Bullfrog's freelance level designers who have little or no programming expertise. This icon-controlled utility allows pieces of landscape, enemies and so on are selected from the bank on the right and placed into the working area on the left. And if you want to see how the current level is looking...



A SELECTION of Simon Hunter's sprites you can expect to encounter in Flood. The teddy bears with the gnashing stomachs are the nastiest of the lot, while the big-eyed plodding robot is quite serene. This robot, in fact, was originally intended to be the character you control, but was demoted to the rank of enemy after the even cuter Quiffy came along.

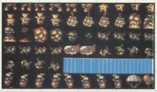


VOILA! A small-scale representation of the current level.

GRAPHICS

Simon Hunter, one of Bullfrog's newest recruits, and the man behind the distinctive visuals of Dragon's Breath, is in charge of the graphic side of things. Like Shaun, this is his first major project for Bullfrog. According to Simon, the cutesy look of Flood is something that he and Shaun wanted to get right from the very start. "There are a lot of Japanese arcade influences in Flood. You look at most of the Japanese cute arcade games and the characters are very pretty, with big eyes and so on, but they don't have any real depth to them. In Flood we've tried to take the cute look of the Japanese characters and shade them properly to give them depth."

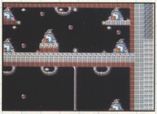
As a man who has to produce the regular Blockheads comic strip for Deadline magazine as well as his computer work, Simon's used to putting the pedal to the metal when it comes to manoeuvering a mouse. "There are about 10 or 12 types of aliens in Flood, not counting all the animations for each one, and I can knock those out pretty quickly. – I did five or six of then in a day recently." But what takes longest – the design of a sprite or the actual drawing? "They're both the same thing with me," Simon reveals. "I normally design a sprite as I draw it, and I sketch with the mouse. I did do a couple of pencil sketches, but for the most part I went straight to computer and drew them from scratch."



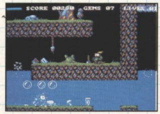
QUIFFY begins his quest unarmed – but not for long. The weapons to be collected are many and varied, and include ninja stars, grenades, dynamite and boomerangs. But nothing compares with this lethal flame-thrower for no-holds-barted killing. It even works underwater!

SOUND

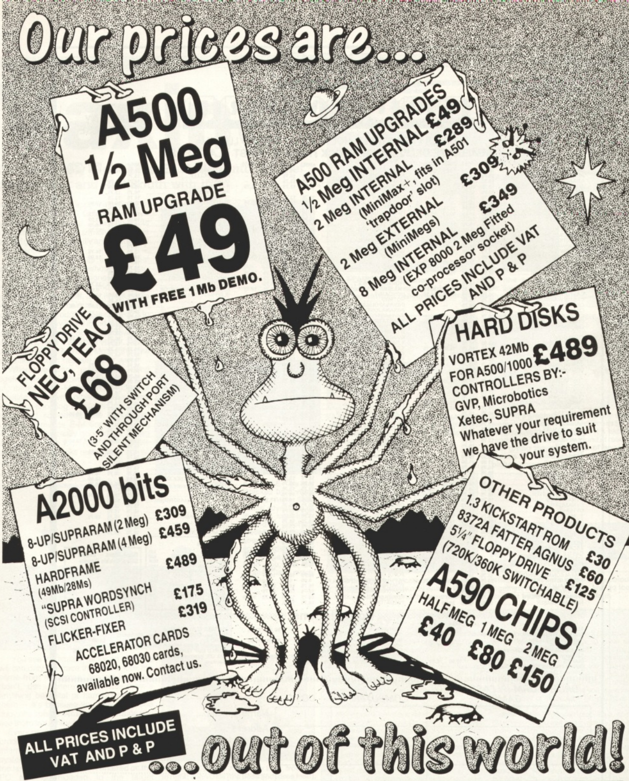
Sound is in the capable hands of the French musician Charles Callet, who's previously provided soundtracks for Infogrames' **Drakkhen** and **North And South**. The suitably gurgly title tune has already been written, but the sound effects are still to come. "Obviously they'll be lots of splashes and gurgles everywhere," says Shaun. "We might be doing an scuba-style breathing effect for when Quiffy goes underwater. We're not having any in-game music simple because they'll be so many effects.



SIMON's background graphics are constructed, quite logically, from blocks. This is a selection from the organic levels – note the tongue plants and the mossy cave entrances (which are actually teleports to another part of a level). To continue the liquid flavour of the game, all the energy-giving snacks (on the second row from the bottom) are types of drink – there's even a pint of Guinness!



THE PRESSURE's turned on (along with all the taps) as the water starts to rise. The water floods the scene with realistically, flowing over ledges and levels into other parts of the maze – just like when you forget that you've left the bath running. Quiffy can swim underwater, but he can't hold his breath for long, so there's no time for dawdling.



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Vaxine

The Assembly Line takes E–Motion into another dimension... and Phil South with it.

FOLLOW-UPS rarely appear as quickly as this, the sequel to US Gold's innovative puzzler **E-Motion**. But according to its programmers, The Assembly Line, this second game wasn't really anticipated – it just... happened.

"**Vaxine** started life as a demo that Adrian Stephens did, without any particular game in mind," designer John Dale reveals. "He did this great grid effect that moved in all directions, and it was really smooth and looked colourful, with all these balls bouncing around it. We showed it to US Gold, and they loved it and thought it'd make a great sequel. So we sat down and said: 'Okay, here's what we've got... what can we make it do?' With E-Motion the idea came first. It can happen either way."

"When we were putting the thing together we tried to work in some kind of references to E-Motion. This idea of shooting balls with others of the same colour (or shooting them with a different colour and something else happening) was the same as E-Motion. The string algorithm looks really good in 3D, so we used that again too. And the scalable letters algorithm looks really good, too, so we used that.

"You see the limiting factor on all this is we can only ray-trace things that look the same from all angles, like spheres. We didn't use spheres because there's anything beautiful or harmonious about them – it's because you only need one copy of a sphere. No matter what side you see them from they always look the same.

Every product off The Assembly Line is produced on PC clones using the now infamous SNASM cross development system (see Realtime Work In Progress in the last issue). The code is entered on the PC and downloaded to the target machines for running and testing. Development usually starts on the ST first because "it's closer to the PC – the Amiga's over there in the corner," Adrian jests. The playability of every product is carefully balanced before they leave the workshop – like the tyres on a sports car.

PROJECT
Vaxine

PUBLISHER
US Gold

AUTHOR
The Assembly Line

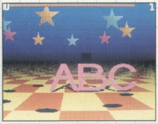
INITIATED
November '89

RELEASE

AMIGA
September

ATARI ST
September

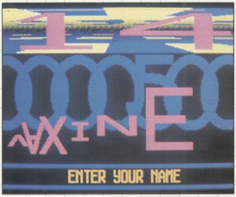
IBM PC AND COMPATIBLES
September



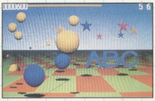
YOUR home base, with letters at its centre, and the bases scattered in a circle all around. Bonus stars circle the top of the base and are shot for more bullets.

SOUND

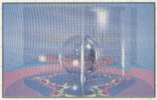
Vaxine's SFX are even weirder and more wonderful than E-Motion's, with a combination of bizarre bloops, bangs and eerie choral 'stings'. John Dale produces all the aural action on his synthesiser setup comprising a Roland D10, Yamaha DX100, and a pair of EMT10 expanders. The sounds are sampled, and then strung together to make effects and melodies.



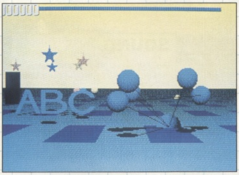
THE PLAYFIELD squashes up at the top of the screen to accommodate the hi-score table. As you enter your name, the letters zoom in from 'behind' using Adrian's swish scaling routines.



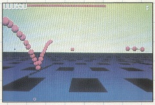
FAIL to get to a troubled base quickly enough and the virus pulls it to bits. A short stream of new balls erupts, and you have to start clearing the area all over again.



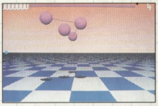
VAXINE's graphics – even the title screen – were all ray traced via an Archimedes, using a program written by Adrian. It's capable of rendering the result in any kind of resolution, and giving the impression of any surface texture or transparency, as in this test picture shows.



A BASE being attacked by a virus on the Atari STE, taking advantage of the new machine's extended graphics modes and brilliant sounds, it looks and sounds identical to the Amiga version. Mind you, the ST 'original' isn't much different.



RAPID fire results in a caterpillar-like stream of bullets. They bounce only once – the next time they hit the ground they are absorbed.



WHEN enough balls of the same colour get together, they form a chain, and go looking for your base of the same colour.

ASSEMBLED! The Assembly Line, from left to right: John Dale (the boss and ideas man), Martin Day (programmer behind the development system SNASM, Image Work's Xenon 2: Megablast **and Empire's** Pipe Mania**), and Adrian Stephens (programmer of games like Image' Work's** Interphase **and US G's E-Motion). Out of shot is ex-RealTime man Andy Beveridge (currently working on some new 3D routines for a future TAL project).**

GAMEPLAY

VAXINE takes place inside a body. Whether it's a human or alien body doesn't matter. What does matter is that this body is being overrun by a virus of some kind. It's your job, as the antibody system, to systematically destroy the virus and prevent its spread to other areas of the body. Not that this plot means a great deal. It's just a comfortable peg on which to hang this slick action-strategy game.

Vaxine is in more of a defensive vein than its predecessor. On each level you have a 'base camp' to protect. Bouncing around each level are different coloured balls, which attempt to link together in groups of the same colour by elastic strings. They then seek out one of your bases of the same colour and attach themselves to it, making it explode into a lot of new balls of different colours.

To stop this happening, you must shoot your own balls of the right colour at these bad balls, making them explode and scoring points. Shoot the wrong colour balls at a target and it explodes into a star. Shoot the star and you get more bullets of that colour.

Pass through one of the dark portals and the action freezes, allowing you to move around freely looking at the state of play – until you press the fire button when it all starts moving again.

There's a strategy element, too. "The tactics in this game are partly to do with the fact that you have to try and balance the number of bullets," Adrian explains. "Every time you press fire, you lose a bullet of that colour. So you have shoot some stars to replenish them."

John adds: "You can pick it up and start playing, and you can last probably four or five levels before your bullets get so low that it matters. But you can't keep going without mastering this trick of making stars and picking them up for extra bullets. So it works very nicely. You can wander round shooting the hell out of everything. But if you want to survive and go on to get great scores and go on to higher levels, you have to master the other bit."

And there's more! All manner of extra gameplay has still to be invented and added – even though at the time of writing the game's about two weeks away from completion!

PROJECT
Flight Of The Intruder

PUBLISHER
Spectrum HoloByte And Mirrorsoft

AUTHOR
Rowan Software

INITIATED
May '89

RELEASE

AMIGA
November

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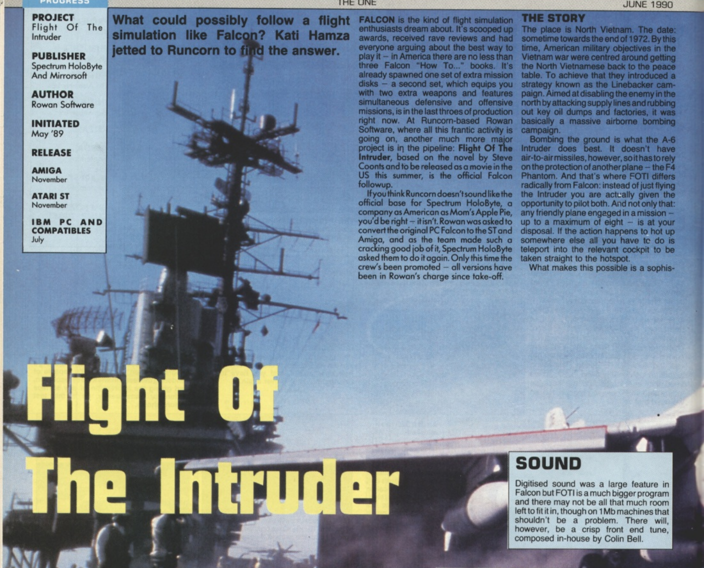
Flight Of The Intruder

What could possibly follow a flight simulation like Falcon? Kati Hamza jetted to Runcorn to find the answer.



FALCON is the kind of flight simulation enthusiasts dream about. It's scooped up awards, received rave reviews and had everyone arguing about the best way to play it – in America there are no less than three Falcon "How To..." books. It's already spawned one set of extra mission disks – a second set, which equips you with two extra weapons and features simultaneous defensive and offensive missions, is in the last throes of production right now. At Runcorn-based Rowan Software, where all this frantic activity is going on, another much more major project is in the pipeline: **Flight Of The Intruder**, based on the novel by Steve Coonts and to be released as a movie in the US this summer, is the official Falcon followup.

If you think Runcorn doesn't sound like the official base for Spectrum HoloByte, a company as American as Mom's Apple Pie, you'd be right – it isn't. Rowan was asked to convert the original PC Falcon to the ST and Amiga, and as the team made such a cracking good job of it, Spectrum HoloByte asked them to do it again. Only this time the crew's been promoted – all versions have been in Rowan's charge since take-off.

THE STORY

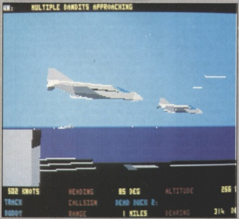
The place is North Vietnam. The date: sometime towards the end of 1972. By this time, American military objectives in the Vietnam war were centred around getting the North Vietnamese back to the peace table. To achieve that they introduced a strategy known as the Linebacker campaign. Aimed at disabling the enemy in the north by attacking supply lines and rubbing out key oil dumps and factories, it was basically a massive airborne bombing campaign.

Bombing the ground is what the A-6 Intruder does best. It doesn't have air-to-air missiles, however, so it has to rely on the protection of another plane – the F4 Phantom. And that's where FOTI differs radically from Falcon: instead of just flying the Intruder you are actually given the opportunity to pilot both. And not only that: any friendly plane engaged in a mission – up to a maximum of eight – is at your disposal. If the action happens to hot up somewhere else all you have to do is teleport into the relevant cockpit to be taken straight to the hotspot.

What makes this possible is a sophis-

SOUND

Digitised sound was a large feature in Falcon but FOTI is a much bigger program and there may not be all that much room left to fit it in, though on 1Mb machines that shouldn't be a problem. There will, however, be a crisp front end tune, composed in-house by Colin Bell.

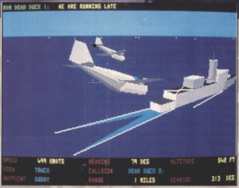


IN CONTRAST with most simulations, FOTI's carriers carry on moving while you try to land. If temporary disorientation results in your landing on the wrong carrier, in accordance with US Navy custom, you and your navigator get covered in paint.

The drop lights swept under the nose and the ball began to rise, indicating the plane had flattened its approach angle or the deck was descending. Jake pulled off a handful of power, moved the stick forward a smidgen, then pulled it aft as he shoved the power back on. This maneuver violated every rule in the book – it was called 'diving the deck' – but it was a sure way to get aboard when you had to. The main wheels struck the deck with a tremendous thud and the nose wheel fell the three feet to the rigid steel as the main gear oleos compressed. The engines were winding toward full power when the deceleration threw both men forward against their unyielding shoulder harness.

"Shit hot," Razor said.

Extract from Flight Of The Intruder by Stephen Coonts



SPECTRUM HoloByte's Intruder boasts a manoeuvrability far superior to Falcon. There's enough flexibility to rollaway and perform offset loops – even the complex wing over, inverted dive and peel out sequence that's familiar from so many Spitfire war films and which allows you to turn out and lose height very quickly as you prepare to bomb.

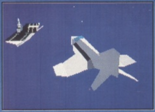
ticated auto-pilot function. It's so intelligent, you don't actually have to do any flying at all if you don't want to – all the planes are perfectly capable of taking on a mission under their own steam. How much you do is a private matter between you and your joystick: whether or not you want to participate in landing, take-off, bombing or navigating is totally up to you. At any point you can step into any plane and you don't have to stay any longer than you want. Rod Hyde, Rowan's main man, explains that they wanted to produce a simulation which absolutely anybody could sit down and play...

"Different people expect different things from flight simulations. At one end of the spectrum you have the armchair players who just want to leap into the cockpit and enjoy themselves – at the opposite end are the kind of flight enthusiasts who ring up and complain if you've put a bolt in the wrong place. We've included all the frills so that the game can be a passive as well as a wholly interactive pleasure."

ACCURACY

It won't come as a big surprise to find that realism is right at the top of Rowan's list of priorities. Before anyone started putting finger to keyboard, a lot of effort went into researching the background. Rod studied maps of the area, mugged up on the mechanics of the planes and even flew to America to get sensitive military material. The flight models for the Phantom and the Intruder have been carefully researched by Vera Piqueur. Getting details on the physics and formulae for the movement of each plane, the relationship between weight and velocity for example, wasn't easy – there isn't all that much technical information available on either, so it was a question of fitting bits of handy data together.

After Falcon, they got plenty of feedback from a few very vocal fans: "A lot of people rang up and said, for example, that they wanted to play with MiGs capable of hitting them but still fly on the easier engines." In FOTI you can do just that. A wealth of handy options allows you to tailor-make conditions by specifying engine type, levels of enemy activity, target difficulty and so on. Fuel is another vital factor. A real navy-pilot is constantly calculating whether there's enough juice to get back. Depending on how you like it, FOTI allows you to fly with unlimited, semi-realistic and totally realistic fuel consumption.



THE F4 Phantom – one of the most successful US fighter planes. It's now been retired from the US force and is being phased out of the American National Guard, though UK forces still make use of them.

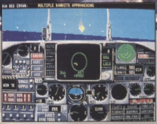
Of course, for the purposes of gameplay, there is a limit to how realistic you can be: "You have to be selective." A real mission would be taken up by a large proportion of tedious flying time and several complicated mid-air refuelling manoeuvres. FOTI has an accelerate key to boost the action (carriers are also positioned much closer to the coast than they would have been) and cuts out the refuelling altogether: "We decided that though it might have been interesting to go through it once or twice, eventually a difficult mid-air procedure like that would just get frustrating."

The most major programming hurdle was the artificial intelligence. After three months' solid work, they made what they thought were final changes and sat back to watch the fruits of their labour. It wasn't a success. There are five different modules of artificial intelligence, each based on different mission objectives, and the final gameplay depends on how all these modules interact. Whilst they were working well individually there were occasional conflicts when they came together – inevitably the number of possible combinations is immense. Ironing out the problems took almost as long again.

The Atlantic divide hasn't stopped Spectrum HoloByte from having a major say in the progress of the game. It's not unusual for Rowan's regular updates to come back with long lists of amendments – and that's on anything from the markings on the Phantom to the positioning of the five pixels it takes to make up a ship on a sprite on the horizon: "It's definitely a constructive relationship. The feedback they give us keeps us on our toes."

GRAPHICS

FOTI's graphics are a combination of in-house and American produce. The few Amiga graphics imported direct from Spectrum HoloByte are drawn using **DPaint**. Rowan themselves have a preference for **Cyberpaint** on the ST because it has suitable compression techniques which reduce the output in terms of disk space and because it lets you perform animation sequences. ST and Amiga versions both have 16 colours on screen, and there will be a VGA option on MS-DOS.

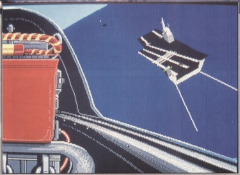


...on RED CROWN: MULTIPLE BANDITS APPROACHING

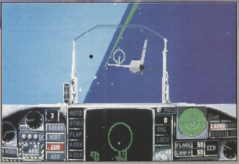
Now! He mashed the stick pickle with his thumb. The plane shuddered as the bombs were kicked free. When the tremors stopped he hauled back on the stick and the G forces drove the men down into their seats.

Extract from Flight Of The Intruder by Stephen Coonts

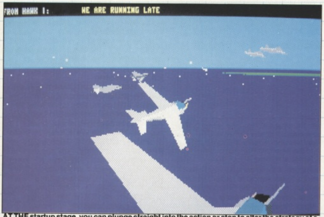
BACK in the '70s flying a bomber relied much more heavily on the pilot's judgement and skill. Optimum speed, dive angle and height have to be achieved before a missile can be released and FOTI comes complete with tables to help you work them out. There is an alternative manoeuvre called chickening out – switch into automatic pilot.



AS YOU'D expect there's a wealth of external and internal views: 14 for the Intruder and 16 for the Phantom. Among the new ones is a 45 degree side view and an extra cockpit view for the Intruder's bombadier. In the interests of realism, however, the behind the head view featured in Falcon has been cut out – nobody has eyes in the back of their head.

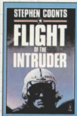


THIS is by far the best view in air to air combat, because it allows the highest visibility. From here you can rotate (both vertically and horizontally), zoom in and out, take a photograph or turn on the replay camera – even in pause mode! Unfortunately, you can't see the controls from here so when in charge you have to keep switching between this and the cockpit. Other external options include a track (as opposed to a fixed) view and a missile's eye glimpse of the target as it approaches.



FROM HANK 1: WE ARE RUNNING LATE

AT THE startup stage, you can plunge straight into the action or stop to alter the strategy of a mission by allocating different duties to each of the planes involved. Waypoint positions are also open to revision.



THE BOOK

Stephen Coonts' first book (for this is it) spent 28 weeks on The New York Times bestseller list when it was published in 1986. The material for the story came from his own experience as an Intruder pilot on the USS Enterprise in the Vietnam War from 1971 to 1973.

The action, as Grafton takes on Hanoi single-handedly, is written from a pilot's eye view. This is very much an insider's opinion of wartime aviation, complete with setbacks, equipment failure and more near-misses than you'd care to contemplate. It's a fast-paced, frank account of what a pilot at the mercy of erratic computer equipment, fuel shortage and sensitive machinery has to cope with – and it doesn't pull its punches when it comes to the language describing it.

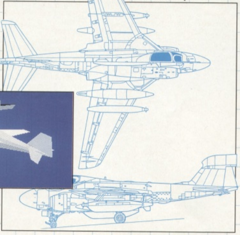
This is a snippet to give you a taste of the kind of manoeuvres an experienced pilot, on screen or in the air, could be expected to attempt...

The missiles were at two o'clock and at his altitude when Jake leveled the wings and shoved the stick forward until he and Cole floated weightless against the restraining straps at zero G. The nose fell slowly as he flew the parabola, but the engine's thrust was more effective without the induced drag from the wings – they weren't making lift at zero G – and the airspeed quickly increased to more than 400 knots. The lead missile appeared to be overshooting, but the trailer was correcting. The pilot squeezed chaff, rolled right and yanked the stick hard. Now! The second missile was also overshooting. The missile warnings ceased as the second SA–2 detonated in a flash of white light about a thousand feet away.

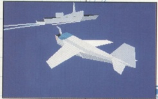
Jake climbed and turned toward the northwest. His body trembled in the sudden hush. The aural warning was silent, the missile light was dark, but for how long?

To the south, fifteen or twenty miles away, anti-aircraft guns cleft the night. Looks like our bomber friends have arrived, said Jake.

Extract from Flight Of The Intruder by Stephen Coonts

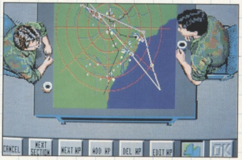


DURING the Vietnam war the Intruder was used as a bomber, a refuelling plane and occasionally as a four-man Prowler designed to jam enemy broadcasts. Rowan was faced with the task of transfering all the data from diagrams like this...

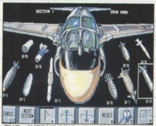


INTO a 3D image like this one.

DETAILS from maps like this one were translated into the game using Rowan's own World Program, a GFA BASIC map generator. Roads and rivers are drawn in by hand and objects from the object editor are loaded in by co-ordinates. Areas can be superimposed over one another and there's a zoom facility. The final version is then translated into 3D.



THIS mission map is a direct excerpt from the World Program and will be embellished by the artist later on. At the end of the mission your actual flight path is superimposed over the original mission plan. The wire–frame target shows 20 mile bands radiating out from Hanoi, the bull's eye. Blue dots are airfields, red, yellow and magenta other forms of ground–based defence.

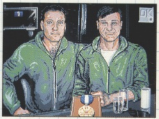


THE INTRUDER'S available weapons include three types of freefall iron bomb, rockets and laser–guided missiles. There are two types of anti–rad missiles shown here: the less sophisticated Shrike and the Standard (which Falcon didn't have), only available on the Intruder because of its weight. It's a measure of the realism of the product that Spectrum HoloByte and Rowan are currently locked in serious debate as to whether F4s actually carried Shrikes during the war. The new weapon on the Phantom is the Cluster bomb – exactly how it's going to work hasn't been decided yet.

THE MOVIE

Shot in the exotic location of Hawaii and on board the US Navy aircraft carrier USS Independence, Flight Of The Intruder has a distinguished cast. Danny Glover, (**Lethal Weapon**, **Lethal Weapon II**, **Bat 21**) and Willem Dafoe (**Mississippi Burning**, **Platoon**) team up with Brad Johnson (**Always**), as a three-man front line against Hanoi and the US top brass. The action features A-6 pilot Jake 'Cool Hand' Grafton (Brad Johnson) and his bombadier, Commander Virgil 'Tiger' Cole (Willem Dafoe), as they disobey orders and decide to go it alone. Disillusioned by the futility of most of their missions they undertake a wholly unauthorised raid deep behind enemy lines. The film tells of their bravado attempt to take out a missile depot in Central Hanoi, their relationship with each other and their bond with squadron leader Frank Camparelli (Danny Glover) on the ground.

All this is a great excuse for indulging in action, adventure and plenty of hair-raising aerobatic techniques. And while the world explodes around them, the three men, locked in an emotional conflict with their commitment to obey orders, remain true to the bond between themselves.



A COLD beer at the end of the mission and a chance to evaluate. Was it all worth it? The medal says yes.

THE GUYS who do the dirty work: Rowan Software en masse. From left to right, they are: Jim Taylor (PC version), Paul Dunscombe (ST and Amiga version), Mark Shaw (graphic artist), Colin Bell (ST graphics), Dave Whiteside (Mission Disk 2), Steve Parys (ST and Amiga versions), Chris Orton (PC FOTI), Mary Hyde (Company Secretary), Vera Piqueur (flight models), Rod Hyde and Tom Barton (research).

A MESSERSCHMITT from the object editor of Rowan's forthcoming game for Mirrorsoft – "Battle Of Britain Jubilee"*. All shapes start out life like this and come in three different versions, one for each complexity level: distance, middle distance and close–up.

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PROJECT
Monty Python's Flying Circus

PUBLISHER
Virgin Mastertronic

AUTHOR
Core Design

INITIATED
June '89

RELEASE

AMIGA
September

ATARI ST
September

IBM PC AND COMPATIBLES
September

WHEN Virgin Mastertronic announced it had acquired the licence to **Monty Python's Flying Circus** last year, the big (and obvious) question was: How on earth do you go about making a game out of one of television's weirdest – and funniest – shows? But while the heretics laughed, there was one man who had to take the idea seriously.

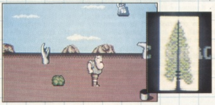
The man with the plan was Core Design's Simon Phipps, who co-designed Firebird's **Rick Dangerous** as well as designing and programming Gremlin's **Switchblade**. But even with such quality credentials, Simon's thoughts about the project were none too optimistic when first approached... "It just didn't seem possible to make a game around something as diverse as Monty Python. But I though I'd have a go anyway."

"The problem is that one person's perception of Python is different to someone else's. Python humour works on a lot of different levels – it's more sophisticated than a lot of people realise. Making the game easily identifiable as Python is also difficult, but we think we've done this with the Terry Gilliam style graphics."

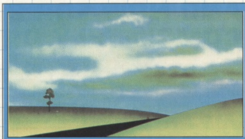
"The first game designs we had for Python were things like an arcade adventure where you went around, found a dead parrot and had to take it to the shop and so on. But then we realised that while the idea was very Python-y, it just wasn't the sort of game we wanted to play. The problem was we were so obsessed with making the Python theme work that we simply weren't concentrating on the gameplay itself."

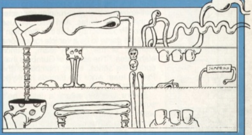
Before any serious work on design could begin, Simon had to put in some solid research: "I've always had a passing interest in the series, but I'm not really a big fan. For the game I really had to swot up. Initially we went down to the local video shop and got hold of whatever tapes were available, but then Virgin got in touch with Python Productions and got the whole of the first series of video for us."

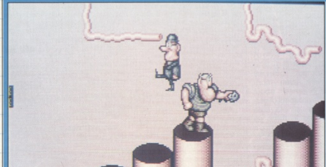
After spending many a session in front of the video with pen and paper in hand, Simon managed to get a vague idea of how the comedy and gameplay could be intertwined: "If you watch Python, it soon becomes obvious that most of the humour is based around silly men doing silly things – the problem was translating that idea into a game. I knew from the start that we had to concentrate on emulating only the visual humour of Python. About 50 per cent of Python humour is verbal, which you can't really get across unless you use text – which doesn't come across as well – or with speech, which takes up too much memory. So the whole game is based on sight gags, in particular Gilliam's surreal

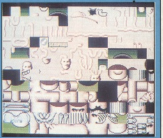


MONTY Python's habit of – And Now...How To Recognise Different Types Of Trees From Quite A Long Way Away. Number One: The Larch. The Larch – interrupting sketches for no apparent reason with a short interlude that doesn't mean anything in particular has been carried over into the game. Just when you didn't expect, the action stops to treat you to a guide of England's trees, a look at different parts of the body and a taste of deva vu. Just when you didn't expect, the action stops to treat you to a guide of England's trees, a look at different parts of the body and a taste of deva vu.

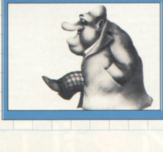


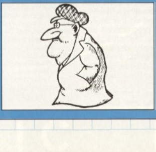


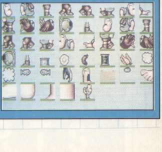




THE COMPLETE screen from the game is assembled from the parts shown. Simon prefers to sketch out on paper before committing himself to Art Studio. While the landscape graphics are constructed as blocks, Simon's early sketch of the "Parts Of The Body" landscape on level two shows how it will look as a whole. Apart from the videos of the series, Simon was able to glean some invaluable material from Terry Gilliam's book on animation, called Animations Of Mortality (1978). Many of Simon's preliminary sketches were copied from here, and are remarkably similar to the originals – see for yourself.

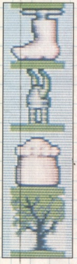






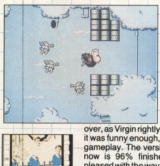
animations. But one thing that was a danger was the idea of including our own jokes – I knew that we couldn't put in any gags of our own, as the humour had to be straight from the series, or people just wouldn't get it."

So what of the game itself? It's difficult to compare it to anything directly, quite simply because it's not really like anything else seen before – a blend of arcade adventure, platform and shoot 'em up action spread over four levels just about gets the gist across. The player takes on the role of Gumby (the rather sad and pathetic character dressed in wellies, tank-top and knotted handkerchief, who cropped up at regular intervals in the show) who, for a change, has actually got something to do apart from stand in water. For a reason that is to remain unexplored, Gumby's brain has been split into four, and the pieces held to 'ransom'. The price of recovery is high – 16 tins of spam have to be collected as Gumby negotiates a level and then traded when he reaches its end for a piece of brain.



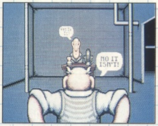
"The reason we cast the player as Gumby is because he's possibly the most well-known and longest-running character in the Python series. And also because Python Productions told us that they didn't want the game to be a vehicle for just one member of the Python team," Simon elaborates. "The appeal of Gumby is that, during the series, every member of the Python team wore the famous hanky to play him."

Before Gumby enters a level, he's equipped with a suitable body. He starts walking as you would expect, but before the game is out he has to function as a bird, a fish and even a spring! When he's walking, the going is vaguely reminiscent of the **Super Mario Bros**-style platform-based adventure, but when he's swimming as a fish or flying as a bird, the action is more shoot 'em up orientated.

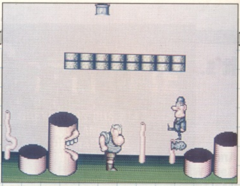


"At first we were worried about translating the humour, but we were even more concerned about the prospect of getting a playable game in there as well," Simon reveals. "Some of the early work we did had to be scrapped and started over, as Virgin rightly pointed out that while it was funny enough, there wasn't enough gameplay. The version we're working on now is 96% finished and we're really pleased with the way it's turned out both as a Python translation and as a game in its own right. If you've never seen the programme before, it's still a very playable, and quite a funny, game. If you have seen the show, all the better as the jokes will be more relevant."

The Python project really is a one-man show. Apart from collaborating with fellow Core-man Greg Holmes on the design, Simon has designed, programmed and provided the graphics for the entire game on his tod. Sound is also his department, and that's the only thing that's yet to be finalised. The famous Liberty Bell title theme is of course on the title screen, and in–game you can expect a host of wild 'n' wacky effects, sampled from old BBC sound effects records and from the programme itself.



ONE OF the few verbal gags to be implemented in the game is the argument sketch. It appears at the end of a level just before you get the chance to trade your spam for a piece of brain and is essentially a reaction test. The John Cleese-alike sitting at the desk says either: 'Yes it is!' or 'No it isn't!' and you have to quickly move the joystick in the opposite direction to disagree. This works particularly well due to the speech sampled straight from the series.



IN ORDER to combine as many of the elements of Monty Pyton as possible, Simon has included a lot of material from the live-action comedy – the dead parrots, confused cats, lumberjacks, silly walks ministers, the Spanish Inquisition and so on all appear as marauding enemies, as this sprite screen illustrates. There are over 150 sprites in the game as it stands. But as Simon explains, these elements were a lot tougher to implement: "To keep a style from beginning to end, everything had to look Gilliam-ish. With things like the killer cars, there was no problem as I only had to look at Gilliam's originals. But for the dead parrots, confused cats and so on, I had to translate those to cartoon form from scratch, trying to draw them in the way I think Gilliam would have done."

AND NOW FOR SOMETHING COMPLETELY DIFFERENT...

Whatever happened to Gwen Dibley? Would we have laughed so hard at A Horse, A Bucket, A Spoon? Leaving aside his quest for cheese and live parrots, Curtis Hutchinson delves into the history of TV's greatest show on Earth.

YOU'VE watched the re-runs, bought the video, seen the stage shows, read the books, memorised the lines and replaced those worn LPs with CDs – what possible medium is there left for Monty Python to plunder?

As unlikely as it may at first have seemed, the new Python computer game was almost inevitable. Coming 15 years after the final TV series and six years after the last film, the game is aimed at an audience that wasn't even born when the show was first transmitted over 20 years ago! So what is the lasting appeal of the monster they call Monty Python's Flying Circus?

The answer lies in just about any half decent comedy show that turns up on contemporary television.

Python has been used as a blueprint for shows as apparently diverse as Not The Nine O Clock News, Red Dwarf, The Hitchhiker's Guide To The Galaxy, Whose Line Is It Anyway?, Soap, Alexei Sayle's Stuff, The Nutt House, Black Adder and Spitting Image.

The common factor here is the use of the absurd, or surreal, as a comedy device.

The strength of the best Python sketches (and often the weakness of the worst) was the juxtaposition of bizarre concepts. Hence two old bags in a launderette discuss the meaning of Jean Paul Sartre's Roads To Freedom. Karl Marx, Che Guevara, Lenin and Mao Tse Tung battle it out on a TV quiz show to win a three-piece suite. A man approaches the Government for a grant to develop his silly walk – and a Northern mill worker doesn't expect the Spanish inquisition...

NOBODY EXPECTS THE SPANISH INQUISITION!

Python's timeless appeal was demonstrated by the recent screening of a retrospective: Parrot Sketch Not Included. The only things that dated this show were Eric Idle's haircuts and the fact that Coventry have now won the FA Cup!

No comedy is truly original – but some is more original than others. And in many ways, Python was a visual realisation of what The Goons – Peter Sellers, Spike Milligan and Harry Seacombe – were doing on radio in the late '50s.

The team came together in 1969 at the behest of Barry Took, a writer/producer with a brief from the BBC to develop new comedy ideas. Took suggested the formal alliance of two of the best young writer/performer teams around. Cambridge graduates John Cleese and Graham Chapman had collaborated for some time on material for David Frost and Marty Feldman, while Oxford's Terry Jones and Michael Palin had been working on the kids' TV show Do Not Adjust Your Set, where they met up with Eric Idle and American animator Terry Gilliam.

Although the team had a clear idea of the style of off-beat humour that they were going to pursue, they were immediately at odds over what the show should be called.

Sex And Violence, Owl-Stretching Time, The Toad Elevating Moment and A Horse, A Bucket, A Spoon were all possibles. Then, for no apparent reason, Gwen Dibley's Flying Circus became Monty Python's Flying Circus and a star was born.

MY HOVERCRAFT IS FULL OF EELS

Despite its status as one of the great institutions of British comedy, the TV series only ran for four seasons, with less than 50 shows being made between 1969 and '74.

Although it was aimed at a middle class undergraduate audience, the show's appeal was broadened by the release of a quick succession of records. Kids not allowed to stay up late to watch the shows could now quote whole scenes verbatim, and consequently the show became an unexpected playground hit.

If you went to school in the early 70s, chances are that you discovered what a palindrome was from the British Rail sketch ("The palindrome of Bolton would be Notlob – it don't work"), were able to misquote Shakespeare ("This parrot has shuffled off its mortal coil") and Oscar Wilde ("Your majesty is like a shaft of piss"), learned all you ever wanted to know about Freemasonry and were able to list over a dozen cheeses (Caerphilly, Cheddar, Wensleydale, Venezuelan Beaver Cheese..."). And all thanks to Python.

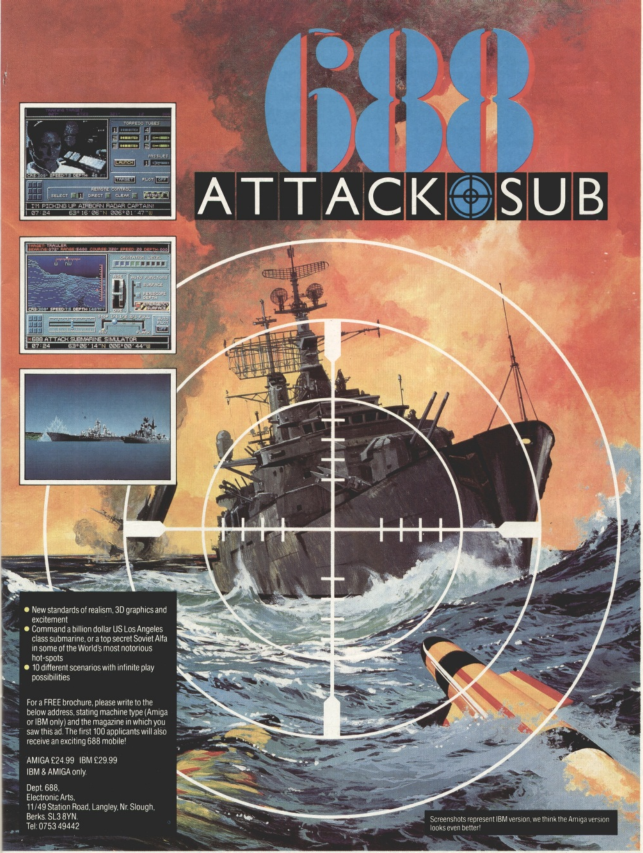
THIS IS A CLEESE SHOP, ISN'T IT?

Dear old Auntie Beeb – that great bastion of conservatism – had no idea how to handle her outrageous offspring. The first series was networked at 10.55pm on a Sunday, safely tucked away behind Omnibus. The second series lost its networked status and was put out on different nights in different parts of the country. Come the third series (the last to feature John Cleese), the BBC finally recognised what it had and networked the show at 10pm on a Saturday night.

What initially started as a late night cult show turned into an international hit after the BBC sold it around the world. The show proved to be particularly popular in America.

If the notorious biographer Albert Goldman is to be believed (and judging by the available evidence, that's probably not such a good idea) Python had no bigger fan Stateside than Elvis Presley. The (burger) King's addiction to Python was apparently only rivaled by his passion for other, less therapeutic, diversions.

688 ATTACK SUB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CLEAR
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CAVITATION LEVEL
RISE
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SURFACE
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JUNE 1990

THE ONE'S GUIDE TO PRICE, RELEASE DATE AND EVERYTHING

YOU MAY be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to convey the 'feel' of the game in question. Provided with each review are opinions highlighting any good and bad points, plus prices, release dates and ratings where possible. Basically, there's something for everyone – at best a highly detailed review and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates will follow where appropriate.

JUNE 1990 THE ONE 65 REVIEW

Dynasty Wars

Blood, death and fire – that's what you get when two feuding Samurai clans clash. Kati Hamza plays Shogun.

IN THE land of the rising sun the man with the longest sword is king. At least that's the theory that the four heirs to the Han Dynasty are about to test. The year is 184 AD and their clan is locked in a desperate blood feud with their long-standing rivals – the evil, ruthless and utterly abhorrent Kai. Day after the day the armies dwindle but not an inch of ground is gained.

It's not the sort of thing a self-respecting Samurai takes well so the Han resolve to sort out the deadlock themselves. In ones and twos they set out on horseback to tackle the enemy lines...

Not that US Gold's conversion of CapCom's unusual coin-op really needs a plot. On screen all that exotic tale-spinning and oriental romance translates into eight levels of no-nonsense hack and slash action, waves of kamikaze foot soldiers and a series of top-notch generals on horseback to slice up.

ST A slash 'em up on horseback is an oddity – an oddity that **Dynasty Wars** doesn't do much to exploit. Despite the visual elegance of their equestrian mounts, the Han fighters might as well be on foot for all the difference their four-legged friends make – no galloping, or jumping, not even the odd whinny or neigh. Still, Tiertex has put together a fast and competent conversion which scores high in presentation points: a slick introductory sequence, choice of heroes, appropriately oriental music and a wealth of information on screen. Graphics too, despite some fairly jerky scrolling, are intricately drawn and well-defined. The gameplay, on the other hand, though amusing enough in the short term doesn't offer the kind of flexibility you expect from a top class slash 'em up – there's no wide choice of moves, the action has a tendency to become repetitive and the end of level generals don't present too impressive a challenge. A decent, no-nonsense hack 'em up which just lacks that extra punch.

PC Sporting improved graphics and bursting at the seams with sampled sound, the Amiga version of this equestrian extravaganza plays just the same.

A Currently in development, PC Dynasty Wars sports CGA, EGA and VGA graphics, plus Roland, AdLib and CMS compatibility. There's even a sampled sound driver for aurally unadorned PCs which should, depending on your machine, create sounds resembling an Amiga.

A GOOD fighter knows how to make use of hazards such as rock-falls and flying fireballs. A deft bit of saddle work and those deadly tumbling boulders crush the enemy instead.

DEPENDING on how brave you feel, you can take on the impossible on your own or with a friend. There aren't any significant differences between the two modes, though as a gruesome twosome you do get the added spice of having to fight over weapon upgrades.

EACH hero comes complete with individual fighting statistics and a personalised selection of weapon upgrades. It's not worth worrying too much about who you pick, though – in practice all four brothers' skills work out pretty much the same.

SLICK presentation is seldom seen in computer games and yet it's something no self-respecting coin-op does without. Thankfully, these conversions of Dynasty Wars is no exception. An introductory sequence sets the scene and creates an appropriately eastern flavour.

THE STRENGTH of each lunge with your sword or lance is determined by the boost bar at the bottom of the screen. The longer you press the fire button, the more effective your final thrust. Weapon upgrades come in the form of prominent icons like the one above – get them and watch those Kai fly.

TIERTEX MEX HEX

LIKE Tiertex's other most recent CapCom conversion, **Strider**, 16-Bit Dynasty Wars has been coded almost exclusively by Physics graduate Dr John Prince. It's the fruit of six months' hard slog, working out the intricacies of the original arcade board, something Donald Campbell, Tiertex's other supremo, reckons they are getting pretty good at. "Dynasty Wars has the same style of arcade board as Strider so we're very familiar with how it works, how to put in cheat mode – that kind of thing."

The visuals were taken directly from the coin-op board by resident artists James Clarke and Wayne Billingham and then converted into the right form for each version using a combination of **Degas Elite**, **DPaint III** and **DigiView**.

Mark Tate wrote the music using the Steinberg Pro 24 track MIDI package and sampled sounds courtesy of an AKAI X7000 synthesiser. Recent development in PC sound technology is something Tiertex is especially keen to exploit in Dynasty Wars and any future projects: "The Roland has immense potential for producing sound way beyond the capabilities of the Amiga."

By far the toughest thing about programming Dynasty Wars, however, was getting the playability right. With so many different characters with varied capabilities on screen at any one time, it took ages to work all their attributes in. Even so, Donald reckons this has turned out to be one of their closest conversions to date – the only thing they had to lose was a touch of parallax.

As for the future, another arm of the Tiertex team is currently beavering away at another CapCom extravaganza – the horizontally-scrolling shoot 'em up **UN Squadron** (see Arcades, Issue 14). Between programming stints, the CapCom conversion corps concentrates on something completely different – Sega Master System software currently under development for US Gold.

A LINE isn't scattered until you zap the big fish as well as all the small-fry. A confrontation with the General, a skilled cavalry-man like yourself, marks the end of each level. A few well-placed slashes on maximum boost send him straight to paradise.

THE KAI stop at nothing in their desperate bid to gain control of the eastern world. Enemy defences include arrows, bullet-belching war machines and fire bombs which burst into energy-sapping flames the moment they hit the ground.

DYNASTY WARS
US Gold

ATARI ST
PRICE £19.99
OUT Late June
GRAPHICS 82%
SOUND 69%
PLAYABILITY 74%
VALUE 65%

OVERALL
70%

AMIGA
PRICE £24.99
OUT Late June

IBM PC AND COMPATIBLES
PRICE £24.99
OUT Late June

"Tiertex has put together a fast and competent conversion which scores high in presentation points: a slick introductory sequence, choice of heroes, appropriately oriental music and a wealth of information on screen."

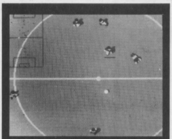
GRAPHICS Not necessarily how colourful or well drawn they are, but how well they fit into the overall effect.

SOUND Again, not necessarily quantity or indeed quality of sound, but how well it's used.

PLAYABILITY How does the game feel? Is it addictive or plain uninteresting.

VALUE Essentially a reflection of lasting interest – how much game you get for your money.

OVERALL A useful point of reference – essentially a summary of the preceding ratings.



SHELF TALKERS

ESSENTIAL SOFTWARE OF THE LAST THREE MONTHS

- **CASTLE MASTER** (Incentive)
- **CRACK DOWN** (US Gold)
- **E-MOTION (US Gold)**
- **F-29 RETALIATOR** (Ocean)
- **KLAX** (Tengen/Domark)
- **MIDWINTER** (Rainbird)
- **PLAYER MANAGER** (Anco)
- **RAINBOW ISLANDS** (Ocean)
- **TREASURE TRAP** (Electronic Zoo)
- **WARHEAD** (Motion Picture House)

WHAT THE STARS ARE PLAYING

CORE DESIGN Now that the development team behind **Impossamole** and the forthcoming **Corporation** and **Monty Python** has turned publishing company, has it found time to sample anybody else's wares this month? You'd better believe it. FTL's aging classic **Oids** is currently tops with Mr Impossamole Rob Toone, but he still finds time to try battling through **Rainbow Islands**' Robot Island – which he still hasn't completed. With work on **Monty Python** almost complete, Simon Phipps is playing **Super Mario Brothers 3** on the Nintendo and **Gunhed** on the PC Engine. Director Jeremy Smith's choice for the month is PC Engine **Psycho Chase**. "It's wicked!" sez jez. We'll just have to take his word for it..

BULLFROG They're still the programming team of the year, but that hasn't altered their taste in games at all. The most popular play of the moment is Infogrames' **SimCity**, which Kevin, Shaun and Pete are all "well into" at the moment. Another French favourite is **North And South** – which was bought only to check out what music man Charles Callet (who's providing the sonics for Flood – see page 20) could do, but is now proving a playable time-killer. Kevin's also had a quick tinker with a couple of flight-simulators – EA's **LHX Attack Chopper**, and Ocean's **F-29 Retaliator**, while Simes' main attraction is Psygnosis' **Infestation**. "There's not a lot of software around at the moment," say the boys. Tell us about it...

Passengers service inaugurated!

Passengers picked up from Portland

Passengers may be delivered to

WHO'S WHO

GARY PENN Gary Penn is 24 and he's The Editor. He's a man who refuses to play by the rules – he's tough where it counts – and he's out for revenge. But in between getting revenge and being tough where it counts, Gary's been getting his jollies from **Kick Off** (as, it has to be said, is everybody, what with the company World Cup just around the corner), **International 3D Tennis** and **Midwinter**. It's a miracle he has time to do anything else.

CIARAN BRENNAN (RIP) A man born of a woman has but a short time to live, and his life is full of misery and woe... Yes, it is our duty to inform you that the Deputy is no more of this earth. He's left The One for good to concentrate on editing our new-born sister magazine PC Leisure. Earth to earth, ashes to ashes, dust to dust...

GARY WHITTA Gez has been making good use of the recent hot weather – he's been putting in plenty of hours on **Kick Off**, and to an even greater degree, EA's **PGA Tour Golf** and Palace's **International 3D Tennis**. The poor soul must be exhausted...

BRIAN NESBITT Our Bri is always game for a spot of fun in the sun, and so in between taking his brother's ST out for walkies, he's been cooling off with MicroProse's **Midwinter**, leaving the fridge door open to add that atmospheric touch.

KATI HAMZA MicroProse's **Railroad Tycoon** has proved to be Kati's flavour of the month, with US Gold's **Dynasty Wars** providing support.

GORDON HOUGHTON The Great Gordo's achievements in the world of computer games playing are currently unmatched – thankfully. But carrying on unabated, Gordon's found time to knock up some respectable scores on **Photon Storm** and **ROTOX** over the last four weeks.

76 **AMC** Dinamic
81 **Cloud Kingdoms** Millennium
65 **Dynasty Wars** US Gold
68 **Fire And Brimstone** Firebird
74 **Greg Norman's Ultimate Golf** Gremlin
87 **Impossamole** Gremlin
40 **International 3D Tennis** Palace Software
43 **Italy 1990** US Gold
72 **It Came From The Desert II: Antheads** Cinemaware/Mirrorsoft
88 **Jumping Jack Son** Infogrames
78 **Photon Storm** Arc
37 **Railroad Tycoon** MicroProse
83 **ROTOX** US Gold
67 **World Cup Soccer Italia '90** Virgin Games

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Railroad Tycoon gives you a taste of what it must have been like in those early pioneering days. From surveying the ground to building the stations, from raising cash to buying out competitors, this is your chance to strike it rich.

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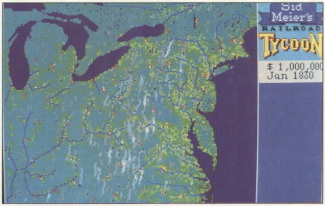
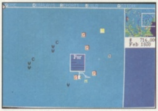
PC Railroad Tycoon isn't like playing with a train-set – it's better. Forget fixed track systems and lopsided plastic sheep – in this game the track is infinitely expandable and livestock isn't just for decoration, it's something you can sell. Detail is the key. Exceptional care has gone into including as much genuine information about the four different economic environments as possible – consequently there's enough depth to support almost any money-making strategy you care to adopt. Whether you ignore your rivals or opt to bludgeon the opposition off the rails is entirely a matter of choice. There's even a bit of political detail involved: on the American east coast, for example, it pays to take advantage of government subsidies granted to anyone building their railroad from east to west. Like Maxis' **Sim City**, Railroad Tycoon challenges you to create a better, more efficient system every time you play – and a freshly regenerated resource map for every game means there's no chance of running out of steam. The drawbacks are negligible: inevitably the game system does take a bit of getting used to and it's worth going through the tutorial. It's also easy to click on an icon when you don't want to – an option to take back a move might have helped. Some very realistic effects via Roland and AdLib sound boards add that extra bit of atmosphere to a slick, complex and vastly challenging game. Thankfully, the only thing it hasn't got is a British Rail sandwich.

A Plans for an Amiga Casey Jones simulator are being drawn up at this very moment but it's far too early to say when it's likely to steam out of the engine shop. In terms of essentials it should follow the PC version track for track.

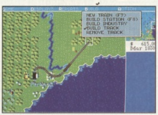
ST Would-be ST Railroad Tycoons will also have to wait for further details. Again, there's no reason why it will differ from the PC original. More details when we have them.

> **"Exceptional care has gone into including as much genuine information about the four different economic environments as possible – consequently there's enough depth to support almost any money-making strategy you care to adopt."**

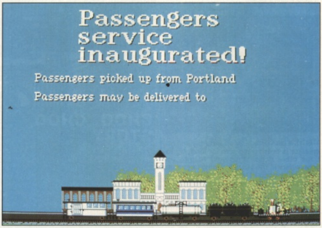




THE KEY to turning your small local steam train into an empire of screaming inter-cities is a basic understanding of how industries work. There's no point in taking coal to Newcastle, lumber to a grain store or paper to oil refineries. The resource map, seen here in its local version, suggests where a supply of coal (C) might be linked to a factory that requires it (Boxed C). There's even scope for exploiting untapped resources yourself – simply build a factory wherever seems most appropriate.



OF THE four different map scales, the detailed view, which zooms in closest on resources, is the only one on which you can lay track and build bridges, stations and tunnels. It's worth surveying the ground first to check on the most appropriate routes. Trains can't cope with high gradients, so it's best to build round hills wherever possible – tunnels are an expensive alternative.



Passengers service inaugurated!

Passengers picked up from Portland

Passengers may be delivered to

TRACK'S no use without a station and there are four basic types to choose from: signal tower, depot, station and terminal, in ascending order of building and running expense. The choice depends on the size of your catchment area (the bigger the station the larger its area of influence), the type of goods you expect to carry (you need at least a station if you want to carry passengers) and your bank balance – terminals don't come cheap. Station add-ons such as engine shops, restaurants, post offices and maintenance sheds can be added at will.

RAILROAD TYCOON
MicroProse

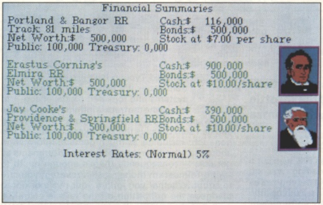
IBM PC AND COMPATIBLES

PRICE	34.99
OUT	May
GRAPHICS	80%
SOUND	79%
PLAYABILITY	94%
VALUE	90%

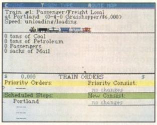
OVERALL
93%

AMIGA
TBA

ATARI ST
TBA

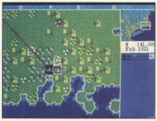

```
Financial Summaries
Portland & Bangor RR            Cash:$   116,000
Track: 81 miles                 Bonds:$   500,000
Net Worth:$    500,000          Stock at $7.00 per share
Public: 100,000 Treasury: 0,000

Erastus Corning's               Cash:$   900,000
Elmira RR                       Bonds:$   500,000
Net Worth:$    500,000          Stock at $10.00/share
Public: 100,000 Treasury: 0,000

Jay Cooke's                     Cash:$   390,000
Providence & Springfield RRBonds:$   500,000
Net Worth:$    500,000          Stock at $10.00/share
Public: 100,000 Treasury: 0,000

         Interest Rates: (Normal) 5%
```

SHREWD financial investors keep a firm eye on the books. A visit to the stockbroker puts you in touch with your financial situation, allows you to buy and sell bonds, acquire your own shares or buy up parts of other railroads. With the aid of cash and good business acumen any one of the four local railroaders could attempt to take another over. The victorious speculator gets all his rival's assets and exclusive control of both railways' expansion and development. The loser is out of a job.

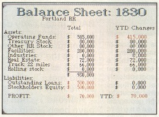


```
Train #1: Passenger/Freight Local
at Portland  (0-4-0 Grasshopper/$6,000)
Speed: unloading/loading

0 tons of Coal
0 tons of Petroleum
0 Passengers
0 sacks of Mail

$    0,000          TRAIN ORDERS              $
Priority Orders:              Priority Consist:
   ---                          no changes
Scheduled Stops:              New Consist:
   Portland                     no changes
   ---
   ---
   ---
```

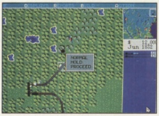
TRAIN details are shown on this status screen. Here you can alter the proposed route, type of train (local or express for example) and change or upgrade engines as the technology becomes available. A train's consist (the number and type of carriages attached at each station) is vital. Cargo can only be transported in the appropriate container wagons and different stations on the route may have different requirements. As the maximum speed of most of the early engines doesn't exceed 20 mph, carrying useless empty wagons isn't just expensive – it also wastes time.



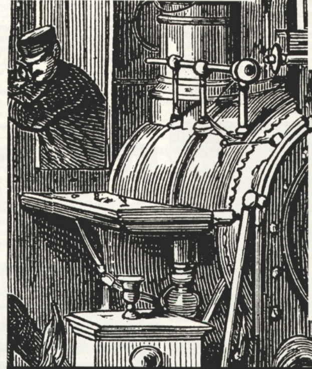
THIS IS a land of railway opportunity and no investor is ever on his own for long. Up to three other rivals are bound to turn up somewhere in the vicinity – how ferocious they are as competitors is a matter of luck and difficulty level. You can't build a station in the same town as an opponent but you can lay track into their stations. This automatically triggers off a price war. The rivals are allotted a period of time to prove they can run the most efficient and profitable service after which the citizens vote on who they want to keep. The loser has all his track pulled up as a penalty and forfeits any stations left in limbo as a result. The winner now has a monopoly and can afford to charge double the original price!


```
Balance Sheet: 1830
Portland RR
                          Total          YTD Changes
Assets:
  Operating Funds:     $   585,000     $   415,000
  Treasury Stock:      $    00,000     $    00,000
  Other RR Stock:      $    00,000     $    00,000
  Facilities:          $   200,000     $   200,000
  Industries:          $     0,000     $     0,000
  Real Estate:         $    72,000     $    72,000
  Track: 22 miles      $    66,000     $    66,000
  Rolling stock:       $     0,000     $     0,000
                       $   930,000
Liabilities:
  Outstanding Loans:   $   500,000     $     0,000
  Stockholders Equity: $   500,000     $     0,000

  PROFIT:              $    70,000 YTD: $    70,000
```

YOU START out with capital of a million dollars, half of which investors have put up. Your balance sheet can be viewed at any time, but the real crunch comes at the end of a fiscal period – every two years. That's when the shareholders expect some return on their investment – displeasure means that your days as Big Cheese are numbered.



SIGNALS can be switched to manual or automatic operation. Automatic signallers tend to be very conservative in their approach and may leave a train waiting at a siding longer than necessary. Manual operation tends to be faster and more flexible but does introduce the danger of collisions.

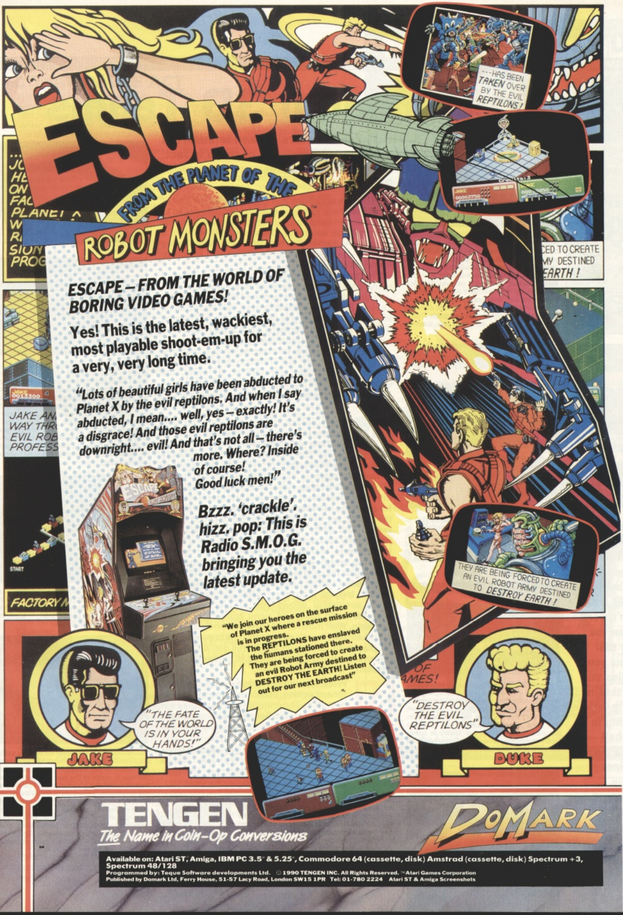


CHOO–CHOO STORY

THE FIRST steam locomotive ever to propel itself along a track first saw the light of day in 1804 when Richard Trevithick used an engine to pull a few ore cars along a tramroad in Wales. Its design was relatively primitive and, by modern standards, extremely inefficient. Though locomotives continued to be used locally in the mining industry, it took 20 more years of mechanical research for the father of the steam engine to come up with the first commercially viable common carrier train.

When George Stephenson drove his engine Locomotion No 1 along the Stockton & Darlington rail-link pulling 34 cars, he marked the beginning of the railway's golden age. The first common carriage railroads were built to connect coastal cities with sources of raw materials inland. Trains were cheaper, faster and more profitable than transport by canal or road and their bulk capacity played a significant part in accelerating the industrial revolution. Railroad entrepreneurs sprung up everywhere and the net result of so many lines of communication was the growth of industries and settlements in areas previously off the beaten track.

For most of the 19th and early 20th century railroads were the prime means of intercity transport. During that time all sorts of luxury passenger services, most notably the Orient Express, were introduced and even small local branch lines were profitable to run. Then came the inevitable decline. Aeroplanes, trucks and pipelines, even vans and cars, could match and outdo freight trains in terms of speed, efficiency and economy. Trains still have an important economical role to play, but nowadays most national railways are subsidised by governments and don't have a massive profit to make. On the railroads.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---HAS BEEN TAKEN OVER BY THE EVIL REPTILONS!
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FACTORY M...
THEY ARE BEING FORCED TO CREATE AN EVIL ROBOT ARMY DESTINED TO DESTROY EARTH!
"THE FATE OF THE WORLD IS IN YOUR HANDS!"
JAKE
"DESTROY THE EVIL REPTILONS"
DUKE
TENGEN
The Name in Coin-Op Conversions
DOMARK

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"Lots of beautiful girls have been abducted to Planet X by the evil reptilons. And when I say abducted, I mean.... well, yes – exactly! It's a disgrace! And those evil reptilons are downright.... evil! And that's not all – there's more. Where? Inside of course! Good luck men!"

Bzzz. 'crackle'. hizz. pop: This is Radio S.M.O.G. bringing you the latest update.

"We join our heroes on the surface of Planet X where a rescue mission is in progress. The REPTILONS have enslaved the humans stationed there. They are being forced to create an evil Robot Army destined to DESTROY THE EARTH! Listen out for our next broadcast"

Available on: Atari ST, Amiga, IBM PC 3.5" & 5.25", Commodore 64 (cassette, disk) Amstrad (cassette, disk) Spectrum +3, Spectrum 48/128

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Published by Domark Ltd, Ferry House, 51-57 Lacy Road, London SW15 1PR Tel: 01-780 2224 Atari ST & Amiga Screenshots

INTERNATIONAL 3D TENNIS
Palace Software

AMIGA

PRICE	£24.99
OUT	Now
GRAPHICS	78%
SOUND	93%
PLAYABILITY	92%
VALUE	81%

OVERALL

89%

ATARI ST

PRICE	£24.99
OUT	Mid-June

IBM PC AND COMPATIBLES
TBA

International 3D Tennis

Sensible Software's taken tennis from a different angle – all of them in fact. Gary Whitta makes a racket with Palace.

ON THE rare occasions that England does get a bit of sunshine, there's nothing the Brits like better than to take racket in hand and get out there on the grass (or cement if you belong to a less reputable club) for a few sets. And what nicer than a glass or two of Barley water and a punnet of strawberries and cream to round off the day?

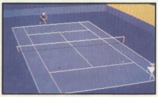
Even though the British invented the noble sport of tennis back in the 19th Century (although a primitive version of the game can be traced right back to 12th Century France), we seem to have failed to produce any decent champions of our own – the Americans, Swedes and West Germans have always been the real big names in tennis championship history.

Now's your chance to make amends – and you don't need to get out of your armchair. With Wimbledon fortnight a month or so away, the infamous Sensible Software duo's first fully-fledged 16-bit offering is well timed. Prepare to rewrite tennis history...

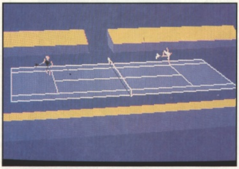
A Don't be put off by the ropey-looking vector graphics – it's impossible to realise just how well they work until you see them move. The animation is not particularly fluid, but the movement of the body and limbs is remarkably realistic, particularly when serving and playing certain shots. Admittedly most of the almost unlimited number of viewpoints just aren't suitable for play (you can zoom out so far you can barely see the court), but the system's flexibility caters for all tastes. And while the overall graphic effect isn't particularly atmospheric, a real sense of 'being there' is generated, thanks to the crowd murmuring and cheering, and the calls of the Umpire. Not to mention the icing on the cake: a spot-on rendition of the BBC's Wimbledon theme tune! Perhaps **International 3D Tennis**' biggest innovation is the gameplay – no other simulation allows you to place shots so accurately and easily, let alone apply topspin and backspin. With much of the legwork handled for you automatically, there's even more time to concentrate on play itself. The result is a tennis game that's far superior to all that's come before. In the words of Dan Maskell: "Oh, that's excellent!"

ST Work has only just begun on this one at the time of writing, but it won't take too long to complete. The graphics and gameplay will be identical, and Sensible is attempting to incorporate all the sampled speech heard on the Amiga.

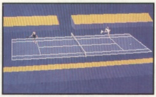
PC No plans as yet, folks – but depending on the success of the ST and Amiga incarnations, there may be an IBM-compatible Tennis later in the year.



PLAYING a shot couldn't be simpler. The main innovation control-wise is that when the ball's coming towards you (ie: whenever you have to think about playing your next shot), the computer automatically puts you in its line of trajectory to intercept it – you simply 'select' the ball's general direction and then hit it at the right time (the player flashes on any level under Professional). It may sound like all the hard work is done for you, but if your shots aren't well-placed, your opponent is likely to send you running around the court.



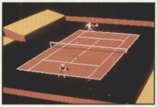
ANY LEVEL above Amateur allows you to influence your service. The problem is, serves need to be moderated – for example, a shot to the back of the service area played at full power is obviously going to go out, so it's wise to experiment before committing yourself.

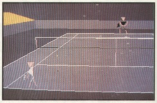


THE UMPIRE Strikes Back! All the scores and the status of play are read out during the game by John Relf, a real Wimbledon umpire (see Supersonics!). Judges call line and net faults, and there's even the famous Magic Eye 'beep' when a serve is just out. To add to the aural atmosphere, the crowd is constantly murmuring (even though you can't see them), and reward particularly good points with 'ooh's, 'aah's and thunderous applause.

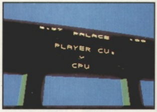
> "We realised why most of the Tennis games on the market at the time didn't work. When you play real tennis you realise that the skill is not in getting to the ball – that's instinct – but in playing the shot."
>
> **Sensible Software's Jon Hare**

ACE is the hardest level to get to grips with, but it has an added bonus – Supaspin: the ability to apply topspin or backspin to the ball. A shot hit with topspin bounces fast and low, while a backspin shot bounces high and slow. Now you can drop the ball short or whizz it under your opponent's legs.

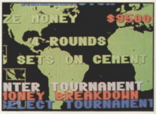




PLAY takes place on one of four types of court – Clay, Cement, Carpet and Grass. Apart from the differences in colour, each surface has its own characteristics – Grass, for example is the fastest. However, unlike any other sports simulation, you can view the proceedings in 3D Tennis from ANY angle – no matter how extreme. You can zoom in close enough to stand right behind your player, zoom out far enough to play from a helicopter's-eye view, swivel the court round to play from the side, directly above, underneath...



A REPLICA of the Wimbledon scoreboard crops up between games, with all the information you could need. Player names, games, sets, and points won – even the length of the match so far.



TOURNAMENTS are good for honing skills. All 72 of the world's real tennis tournaments are there to be entered – from the most famous to some of the less well known, and real-life rules apply in all of them. The tougher the tournament, the bigger the prize money – for example, there's big money to be made at Wimbledon, but don't expect to waltz through to the final! Alternatively, play a whole tennis season, comprising tournaments from around the world. The object is simply to make as much prize money as possible before the year is out.

COURT IN THE ACT

THE STORY behind the legend that is Sensible Software starts way back in 1981, when two schoolchums, Jonathan 'Jovial Jops' Hare and Christopher 'Cuddly Crix' Yates formed a band called Deuce.

The boys first encountered computers when Chris got a job as a Spectrum programmer at a company called LT Software – and before long Jon was also roped in to provide graphics for various projects, including Chris' first game, **Sodov The Sorceror**, and a conversion of **Skyfox** for Electronic Arts and **International Karate** for System 3. Later in 1985 the duo was asked by System 3 supremo Mark Cale to write an original game – the result was the 3D shoot 'em up **Twister: Mother Of Harlots**.

But it wasn't until the end of the year that Sensible was officially formed as a company, and work began on the shoot 'em up **Parallax** for Ocean on the C64. The **Galaxians** clone **Galaxibirds** soon followed for Silverbird. Then came what is arguably Sensible's biggest hit to date – **Wizball**. The innovative paint 'em-up did the business on the 64 for Ocean in 1987, scooping an armful of industry Oscars (and later made it to the ST and Amiga courtesy of Peter Johnson).

Sensible's first project for Palace was the 64 version of the **Shoot Em Up Construction Kit** in December 1987 (which also appeared on 16-Bit – see Issues Two and 13), before the boys 'took a breather' with **Oh No!**, another budget affair for Silverbird (this time inspired by the ageing coin-op **Rip-Off**). After a period of professional vagrancy, Chris and Jon came up with **Soccer** for MicroProse, and it was during that project that Ocean's music maestro Martin Galway (and nephew of the famous Golden Flautist James) joined the team. But while Soccer was a huge success in its original 64 incarnation, the 16-bit conversions (handled by a third-party developer) simply weren't as playable.

The next two months were taken up by writing the budget **Defender**-esque shoot 'em up **Insects In Space** for Hewson, with International 3D Tennis not far behind. Jon takes up the story: "We wanted to do another sports game after Soccer, so we started to do an overhead Volleyball game, which quickly mutated into Tennis. The problem was that the overhead view was too limited and there were too many players on the pitch. We decided to incorporate an old 3D routine that Chris had written and presto!"

"Chris and I played real tennis for a while – partly to keep fit and partly to get a feel for the game – and we realised why most of the Tennis games on the market at the time didn't work. When you play real tennis you realise that the skill is not in getting to the ball – that's instinct – but in playing the shot. But in most tennis games much of the time and energy is spent actually running around after the ball. In 3D Tennis we've let the computer take over the instinctive things, so that the player can concentrate on the rest."

While it's true to say that 3D Tennis is Sensible's creation, the boys only programmed the 64 version – the ST and Amiga versions are the work of David Korn (affectionately known in programming circles as Ubik – he took the name from the title of a Philip K Dick novel), who's doing a spot of freelance work for Sensible at the moment. Just for the record, in his time Dave's written a clutch of budget software for Silverbird, including **Arcade Classics**, **Ubik's Music** and **All Terrain Gardener**.

With Tennis more or less out of the way, the lads are turning their attention to their next project, described by Jon as "a game that can be played as a strategy game or a shoot 'em up and with the working title of **My Little Warhead**. Boys will be boys...

SUPERSONICS!

INTERNATIONAL 3D Tennis's distinctive soundtrack is the work of professional musician Richard Joseph, who's been with Palace for four years. Richard's sonic background is as widespread as it gets. He's been a recording artist at EMI, and has produced countless theme tunes for television over the last few years – everything from the cult kid's show **Chorlton And The Wheelies** to, more recently, an assortment of material for BSB's Now Channel.

Richard's involvement in computers started in 1986 when he answered an ad from Palace Software in Melody Maker: "I already had a Yamaha CX5 music computer, and that was fun, so I thought I'd check out what these games were all about," he explains.

Richard's first job at Palace was to produce the sonics for the 8-bit arcade adventure **Cauldron II** – but wasn't it a bit of a comedown having to work with the aurally feeble Spectrum and Amstrad after such an illustrious past? "Not really. One thing I've discovered while working in computer music is that I don't just like producing straightforward good-sounding music. I prefer a a challenge, and getting results out the Spectrum and Amstrad is certainly that!" Since then most of Richard's work has been for Palace, including **The Sacred Armour Of Antiriad**, **Stifflip & Co**, and both the **Barbarian** games.

More recently he's provided the sound for Electric Dreams' **Wicked**, the ST version of **Dragon's Breath**, and of course 3D Tennis. "For Tennis I got quite a simple brief – Sensible wanted the opening and closing Wimbledon music, a bunch of tennis effects and of course an Umpire. For the Umpire's voice I paid a visit to Queen's Tennis Club where John Relf, the Chairman of the Umpire's Association, umpired a pretend match while I recorded it all on a portable DAT (Digital Audio Tape) machine."

With 3D Tennis out of the way, Richard isn't sure what lies ahead. "I know Palace has got a few games coming up that need 16-bit soundtracks, so I'll probably be doing those. I can't say any more than that, simply because I don't know."

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World Cup Soccer

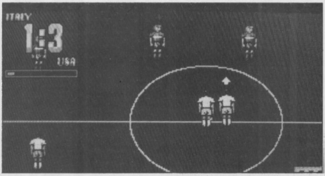
Italia '90

Gordon Houghton has a ball with Virgin's official World Cup soccer game.

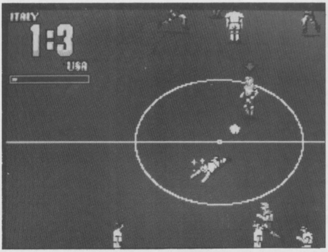
WITH THE World Cup a mere gnat's football away, the release of another soccer game is like giving chocolate to Willy Wonka – it's got to be something special to make an impact.

World Cup Soccer: Italia '90 is a mouthful to say but a fairly straightforward no frills soccer simulation. The first screen you come across is a parameters menu: you can alter the volume, the game time (1-15 minutes), the skill level (1-5), switch sound on or off (on if you want the speech and crowd noises) and opt for one or two players.

A choice of four teams follows, most of which sport psychedelic versions of Middlesborough's strip from the '70s – take your pick from England, Belgium, Italy or Spain. Now get out there and do good.

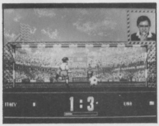


THE ACTION is portrayed from a bird's eye view, the pitch scrolling in eight directions to follow the play. The referee is there at all the game's crucial moments – kick offs, goals, free kicks, corners, penalties, goal kicks, throw-ins and full time.

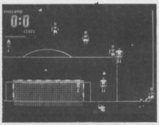


FOULS are always punished by a free kick and sometimes by an automatic sending off – more skilled computer opponents tend to foul more often than weedier ones. If a player is injured badly in the challenge, a couple of medical staff lollop onto the pitch and take him off on a stretcher. Luckily, even if players are sent off or injured, the team number remains exactly the same.

A What is football but a sport played by 22 skilled athletes stroking a ball around a park? Well, in the case of World Cup Soccer, it's a seven-a-side game with no facility for headers, chip shots, banana shots, backheels, scissor kicks, overheads, volleys, dummies or specialist free kicks. There are two things you can do with the ball when in possession – pass or shoot. When you defend there's only one thing you can do – tackle. This means that you can't practise skillful ball control or create sweeping man-to-man moves: you tend to resort to hoofing the ball up-field and hoping one of your men will be there. The unusual low-level goalmouth action looks good but has its drawbacks: at the near end of the pitch it's harder for a keeper to judge the bounce and distance of the ball and it's harder for a striker to score because the view is obscured. Since the teams don't change ends, the player kicking down is at a permanent disadvantage. In any footy game it's the playability that counts, and WCS doesn't have much to offer: because there's so little you can do with the ball, even two-player mode is a haphazard dash from one end to the other. Single-player mode, while less enjoyable, is more of a challenge, since the computer opponents can be impressive – it's fairly easy to reach the Quarter Finals, but the last three teams take some beating, and if you do win it's usually only by the odd goal. There are enough good points to make you appreciate the kind of game this could have been: neat presentation touches like speech, the ability to save high scores and a continue option. But the reality is that it falls way short of the mark.



WHEN the ball comes within sight of goal, the angle switches to ground level: at the near end of the pitch the action is viewed from behind the goal – at the far end it's directly in front. If the forward gets too close there's a strong chance he either blasts the ball over the bar or hits the woodwork.



WHENEVER the ball crosses the line for a goal kick, corner or throw-in, one of your players is highlighted by an arrow. Pressing fire kicks the ball straight to him, which gives WCS the distinction of having the most flexible and accurate dead ball play of any footy simulation.

ST ST soccer supremos can get out that scarf and bobble hat – your version is planned for simultaneous release at the same price.

PC For an extra fiver, PC footy fans will be able to play a blinder on their own version. Again, it should be out by the time you read this.

ENGLAND
2:0
ITALY

THIS IS what it's all about – the sweet taste of victory (no one bothered to tell the 'keeper, though). Win within the allotted time-span and you progress to the next round. Otherwise there's an extra 30 seconds of sudden death play, the winner being the first to score. If the scores are level after this period, the match is declared a tie and replayed.

WORLD CUP SOCCER ITALIA '90

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PLAYABILITY	61%
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> **"There are enough good points to make you appreciate the kind of game this could have been: neat presentation touches like speech, the ability to save high scores and a continue option."**

THE ENCYCLOPEDIA OF 16-BIT GAMES

AN INTRODUCTION

WHAT'S this? A magazine within a magazine?

Well, almost.

It's the beginning of a never-ending partwork. A partwork of the most comprehensive gameplay guides yet seen. Everything you need to know about... well, everything to do with 16-bit games really. We can't guarantee to cover every 16-bit game in the whole world ever, but as momentum is gathered over the coming months you can be sure we will try (!).

Some guides 'happen' in one month, others are spread over two, three or even four months depending on their size and how much (of the game) is to be given away. For example, this month the 'solutions' to the first four levels of US Gold's **Crack Down* are provided – next month we will take you through the next six levels, with the final six levels (and cheat modes) appearing an issue later. This gives you enough time to play for yourself. And of course if you get stuck, you know help isn't far off.

This month we get the ball rolling with three guides, but there's more to come – of games both old and new. So dig out those ageing classics that you never quite completed. The One will show you the way.

Should you find that, when a guide is complete, you have something extra to add, don't hesitate to write. The beauty of this system is its flexibility – addenda can be added at any stage.

Also, if you have any suggestions for future guides – or you have any complete solutions (including maps where appropriate) – don't hesitate to send them to us. Anyone who provides sufficient useful material will be suitably rewarded with software of their choice.

ASSEMBLY INSTRUCTIONS

Putting a guide together couldn't be simpler. Each has its own folios (page numbers), so simply remove the centre section, splice the pages down the middle (some, like the Crack Down maps, are fold-outs so a cut is not necessary) and assemble the parts in numerical order. You may wish to wait until you have all necessary sections of a multi-part guide before you put it together.

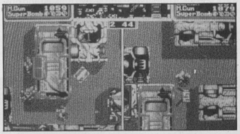
BINDERS

Special binders will be on sale through these pages in due course, but for the time-being, pop into your local stationers and buy some fasteners. We also recommend you buy some of those sticky ring reinforcements from your local stationers and plop one on each hole (don't forget to punch them out first). If you don't already own a hole-punch, you can either buy one (inexpensive really) or create your own holes by using a sharp point (eg: a pencil). But make sure you have an adult to help you.

THIS MONTH

CRACK DOWN (US Gold)
Part One
KICK OFF (Anco)
Complete Guide!

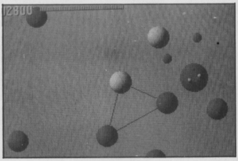
KLAX (Domark)
Complete Guide!



NEXT MONTH

CRACK DOWN (US Gold)
Part Two
E-MOTION (US Gold)
Part One

HAMMERFIST
(Activision) Part One



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AND MORE!

Castle Master
NONE DESTROYED

AND THOSE OLD FAVOURITES

ZANY GOLF (Electronic Arts)
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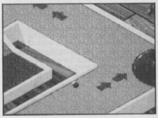
AND MORE!



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THE WORLD CUP FINALS
ITALI

HOW IT WORKS

Each team plays the others in its respective group. The top two teams from each group plus the four third-placed teams with the best records go through to the Second Round, which takes the form of eight straight knockout matches. So for example, if England finished first in group F (a likely story), they play the second-placed team in Group E, at Bologna on June 26.

STRANGE BUT TRUE

- **During a World Cup qualifier on 15 August, 1981, the Fijian goalkeeper conceded seven first half goals to New Zealand. His replacement in the second half conceded another six. Two days earlier Fiji had lost 10–0 to Australia.**
- **The World Cup has been played in places as far apart as Europe and Chile, from sea-level to high altitude: the ball travels 10 per cent faster in thinner atmospheres. It has also featured at some of the smallest and largest stadia (Brazil's Maracana stadium comfortably holds 200,000 people).**
- **A Swedish fan was so incensed by his team's poor performance at the West Germany '74 Finals that he threw his portable TV across the room of his flat. It went through the window and hit the roof of his car parked four storeys below in the street.**

GROUP A

ITALY
AUSTRIA
USA
CZECHOSLOVAKIA

1
2
3

TEAM	P	W	D	L	F	A	Pts

GROUP B

ARGENTINA
CAMEROON
USSR
ROMANIA

1
2
3

TEAM	P	W	D	L	F	A	Pts

GROUP C

BRAZIL
SWEDEN
COSTA RICA
SCOTLAND

1
2
3

TEAM	P	W	D	L	F	A	Pts

GROUP D

WEST GERMANY
YUGOSLAVIA
UNITED ARAB EMIRATES
COLOMBIA

1
2
3

TEAM	P	W	D	L	F	A	Pts

GROUP F

ENGLAND
REPUBLIC OF IRELAND
HOLLAND
EGYPT

1
2
3

TEAM	P	W	D	L	F	A	Pts

GROUP E

BELGIUM
SOUTH KOREA
URUGUAY
SPAIN

1
2
3

TEAM	P	W	D	L	F	A	Pts

WORLD CUP DIARY

JUNE 9

Italy v Austria (Rome)
Argentina v Cameroon (Milan)
USSR v Romania (Bari)
UAE v Colombia (Bologna)

JUNE 10

USA v Czechoslovakia (Florence)
Brazil v Sweden (Turin)
West Germany v Yugoslavia (Milan)

JUNE 11

Costa Rica v Scotland (Genoa)
England v Republic Of Ireland (Cagliari)

JUNE 12

Belgium v South Korea (Verona)
Holland v Egypt (Palermo)

JUNE 13

Argentina v USSR (Naples)
Uruguay v Spain (Udine)

JUNE 14

Italy v USA (Rome)
Cameroon v Romania (Bari)
Yugoslavia v Colombia (Bologna)

JUNE 15

Austria v Czechoslovakia (Florence)
West Germany v UAE (Milan)

JUNE 16

Brazil v Costa Rica (Turin)
Sweden v Scotland (Genoa)
England v Holland (Cagliari)

JUNE 17

Belgium v Uruguay (Verona)
South Korea v Spain (Udine)
Republic Of Ireland v Egypt (Palermo)

JUNE 18

Argentina v Romania (Naples)
Cameroon v USSR (Bari)

JUNE 19

Italy v Czechoslovakia (Rome)
Austria v USA (Florence)
West Germany v Colombia (Milan)
Yugoslavia v UAE (Bologna)

JUNE 20

Brazil v Scotland (Turin)
Sweden v Costa Rica (Genoa)

JUNE 21

Belgium v Spain (Verona)
South Korea v Uruguay (Udine)
England v Egypt (Cagliari)
Republic Of Ireland v Holland (Palermo)

S

JUNE 25 (GENOA)

F2 v B2

JUN

C1

JUNE 25 (ROME)

A1 v C3/D3/E3

JUN

E1

Q

JUNE 30 (ROME)

v

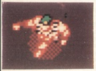
JUNE 3

JULY 3 (NAPLES

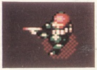
v

T

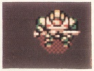
THE GUARDS OF DOCTOR K



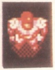
URBAN TROOPER	
Hit Points	1
Score	100
Weapon	Fists
Speed	2



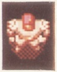
GUERILLA TROOPER	
Hit Points	1
Score	100
Weapon	Pistol
Speed	2



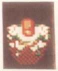
STORM TROOPER	
Hit Points	2
Score	200
Weapon	Machine Gun
Speed	3



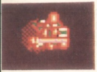
SECURITY GUARD 1	
Hit Points	1
Score	100
Weapon	Pistol
Speed	4



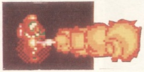
SECURITY GUARD 2	
Hit Points	2
Score	100
Weapon	Pistol
Speed	5



SECURITY GUARD 3	
Hit Points	2
Score	100
Weapon	Pistol
Speed	5



HEAVY ARTILLERY TROOPER	
Hit Points	2
Score	200
Weapon	Bazooka
Speed	3



HI-THROWER	
Hit Points	3
Score	200
Weapon	Flame Thrower
Speed	3

THEY are many and varied, but all are dangerous. Each Guard has four different factors to consider...

HIT POINTS
How many hits with feet, fists or bullets it takes to kill the Guard dead.

SCORE
How many points are awarded when you kill the Guard.

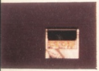
WEAPON
What the Guard will attack Ben and Andy with.

SPEED
How quickly the Guard can move. Ben and Andy move at a speed of four.

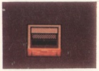
EIGHT different types of Guard appear throughout the first four levels. Here is the lowest possible low-down on each.

GENERATORS

SOME Guards appear from Generators dotted around the levels. Three different types of Generator are found on the first four levels, all of them operating on the basis of a proximity test. Basically, if you can see a Generator, it will open and release Guards.

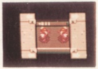


LEVEL ONE
Guards appear from the backs of the trucks.



LEVEL TWO
Trapdoors open up to release Guards.

LEVEL THREE
There are no Generators on this level.



LEVEL FOUR
Lifts elevate Guards onto the scene.

THE LEVEL MAPS

TO HELP Ben and Andy find their way around the complex, a small map of the level they are on is shown at the top of the screen. These maps of each level are more detailed and show not only the positions of the Guards, the Collectables (including the quantity of ammunition inside) and the Red Crosses, but the most efficient route possible to plant the bombs quickly and get out in one piece.

The box to the left represents the amount of map the players can expect to see on-screen.

CRACK DOWN

US Gold

THE STORY SO FAR...

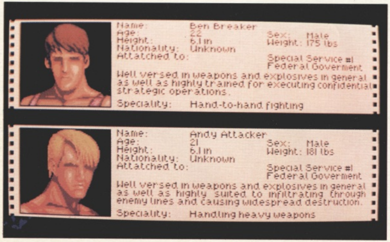
THE EVIL Doctor K is intent on ruling the world. Deep inside his super-fortress, he's manufacturing an army of bio-genetically engineered replicants. And if that's not bad enough, he's constructing a giant mutant goat-demon capable of eating the entire planet.

The Federal Government has assigned its two top operatives to the case: Ben Breaker and Andy Attacker.

To reach the megalomanic Doctor the boys must first negotiate and destroy the complex's 16 multi-directional scrolling levels. Ben and Andy have three minutes in which to plant a series of time bombs on prime positions throughout the level before making good their escape.

A Government agent managed to infiltrate the place and mark these positions with red crosses before contact was lost. He was obviously no match for the dozens of Guards patrolling the complex – all are trained to the highest level of armed and unarmed combat known to man.

But Ben and Andy are not ordinary men.



Name: Ben Breaker
Age: 22
Sex: Male
Height: 6.1 in
Weight: 175 lbs
Nationality: Unknown
Attatched to: Special Service #1
Federal Goverment

Well versed in weapons and explosives in general as well as highly trained for executing confidential strategic operations.

Speciality: Hand-to-hand fighting

Name: Andy Attacker
Age: 21
Sex: Male
Height: 6.1 in
Weight: 181 lbs
Nationality: Unknown
Attatched to: Special Service #1
Federal Goverment

Well versed in weapons and explosives in general as well as highly suited to infiltrating through enemy lines and causing widespread destruction.

Speciality: Handling heavy weapons

PLAYER MOVES

BEN and Andy's skills are many and varied, but always the best. In Crack Down, they utilise the following abilities...

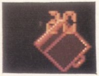
WALK
In any one of eight directions, but not through walls.

PLANT BOMB
When either guy finds a Red Cross, he places an explosive charge.

LEAN ON WALL
Breathe in and avoid enemy fire.

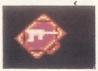
FIRE
Their machine guns are of their own design and as such are far superior to any other known. They also carry their specially-built rocket launchers, which are so powerful they blow away almost anything in their path.

ATTACK
Ben and Andy are the best hand-to-hand fighters in the world. Their fists and feet are as hard as the toughest metals, and are capable of causing total death at a single touch.

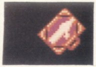


COLLECTABLES

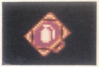
AMMUNITION is in short supply, so to aid Ben and Andy in their quest there are cases dotted around the levels. The figure that appears next to the open chest shows how many bullets or rockets were collected from it.



BULLETS,
For the machine guns. They stop when they hit a Guard.



ROCKETS
More powerful than the machine gun ammunition, these pass through any Guards in their way.

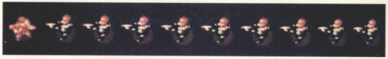


SMART BOMBS
When activated, these devices kill all Guards visible on the screen.

A SPECIAL TACTIC

BONUS points are given when more than one Guard is killed with a single shot. The first Guard hit is simply worth his value (see The Guards Of Doctor K for point details), but every Guard in the way thereafter yields an added bonus.

The maximum possible score achievable with a single shot is 31,801 points (that's nine guards each worth 200 points, plus the respective bonuses).

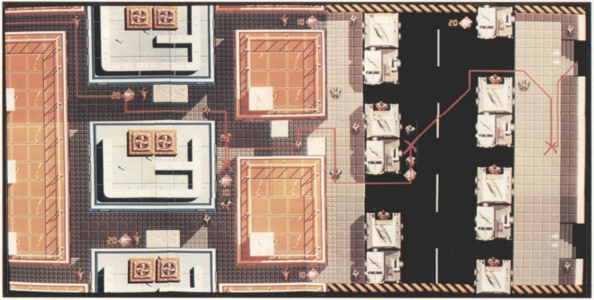


GUARD VALUE	GUARD VALUE + 400 POINTS BONUS	GUARD VALUE + 800 POINTS BONUS	GUARD VALUE + 1600 POINTS BONUS	GUARD VALUE + 2400 POINTS BONUS	GUARD VALUE + 3600 POINTS BONUS	GUARD VALUE + 4800 POINTS BONUS	GUARD VALUE + 6400 POINTS BONUS	GUARD VALUE + 10001 POINTS BONUS

LEVEL ONE

THE BARRACKS AND MAIN GATE

Urban Troopers
Guerilla Troopers

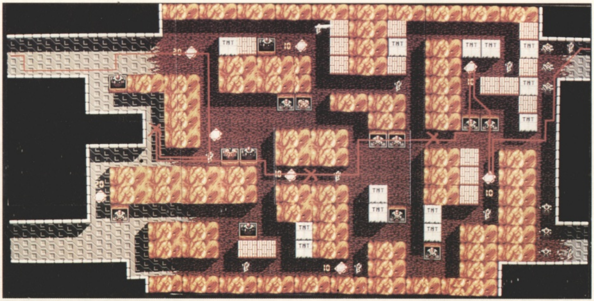


20
10
20
10
20

LEVEL TWO

THE MINES

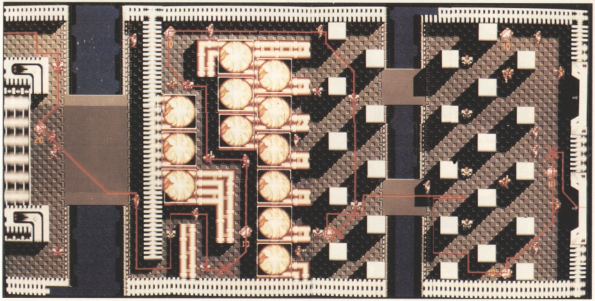
Urban Troopers
Guerilla Troopers
Storm Troopers



LEVEL THREE

THE REFINERY

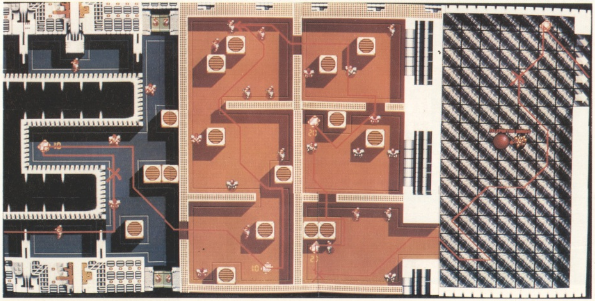
Security Guards
Hi-Throwers



LEVEL FOUR

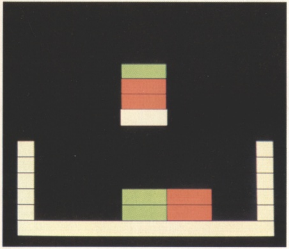
THE CONTROL AND TRANSPORTER ROOMS

Security Guards
Heavy Artillery Troopers (Transported In)



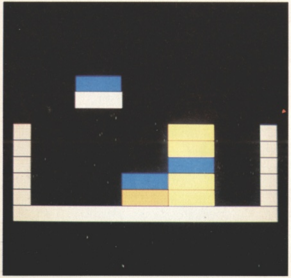
GETTING A 4-KLAX

SO HOW do you get a vertical 4-Klax? Doesn't the 3-Klax disappear before you can add the fourth tile? No, not always. There are two ways to get a vertical 4-Klax. The easiest is to use the scoring delay. Let's assume you have a similar set-up to the following (the colours used are for demonstration purposes).

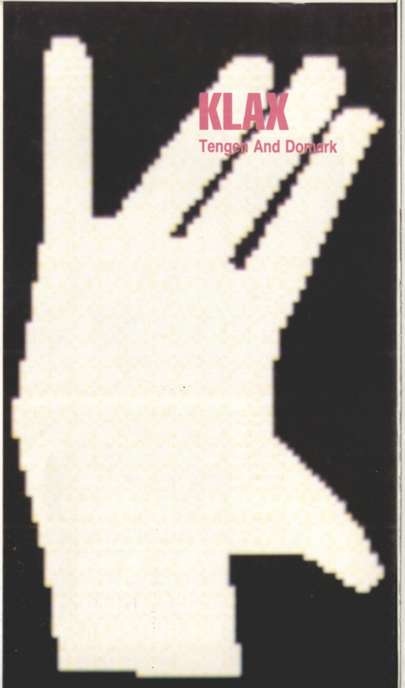


Drop the green tile on the centre column in the Bin. While the score's being given, move the Paddle to the right and drop both red tiles on top of the red column. The two red tiles will sit on top of the other two until the score for the green column is given. The four reds will then score as a vertical 4-Klax!

The second way to get a vertical 4-Klax is to set up a chain reaction technique (the orange tile is a 'Don't Care', ie: any colour other than those used to form the Klaxs).



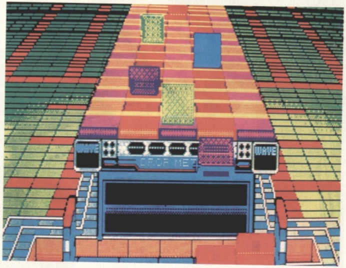
Drop the blue tile into the column shown to form a diagonal 3-Klax. When the blues all disappear a vertical 4-Klax of yellows is created.



KLAX

Tengen And Domark

KLAX is a colour-matching game of tic-tac-tiles. The basic playfield comprises a Ramp (down which the tiles flip) and a Bin (which holds five columns of five tiles). The player controls a Paddle on which coloured tiles are caught. Up to five tiles can be stacked on the Paddle. Pushing a button drops the tile from the Paddle stack into the corresponding column in the Bin below.



The game is played through successive levels with a stated objective for each – though the general objective is simply to survive. The basic gameplay requires the player to build the columns within the bin in such a way that a three-in-a-row combination of tiles of the same colour is created. A matching three-in-a-row is called a Klax. A Klax may run horizontally, vertically or diagonally. You can also makes Klaxs of four or five tiles for more points. A 4-Klax counts as two Klaxs, and a 5-Klax counts as three Klaxs.

When a Klax is created, the tiles involved disappear. Any tiles piled on top drop down in the columns. There are only 25 spaces in the bin – fill them all up and you lose. Carefully created patterns are rearranged by dropping tiles, so plan ahead.

Also, fumbling too many tiles that fall off the end of the ramp means that play comes to an end. The maximum number of drops allowed varies depending on how many levels you jump from the level select screens. The range is three to five drops. In practice, drops are lost in bunches as the player tends to get flustered after the first drop.

Note that the tips within this guide prove invaluable not only for the conversions but the arcade original.

OBJECTIVES

THERE are four main ideals to achieve in Klax.

- **Complete a specified number of Klaxs to advance**
- **Acquire a specified number of points**
- **Complete a specified number of diagonal Klaxs**
- **Survive the onslaught of a specified number of tiles**

To excel at Klax, you have to improve your reflexes and anticipation. You also need to understand the scoring rules. Believe it or not, it's actually possible to get more than 2,000,000 points on one credit!

There are three areas of scoring to consider...

- **Basic scores for Klaxs**
- **The Score Multiplier**
- **End-of-level Warp Bonuses**

There's little the player can do about the last area, so only the first two are covered here. The basic Klax scoring matrix is this...

	VERTICAL	HORIZONTAL	DIAGONAL
3-KLAX	50	1,000	5,000
4-KLAX	10,000	5,000	10,000
5-KLAX	15,000	10,000	20,000

Note that a vertical 3-Klax is almost worthless, but a vertical 4-Klax is quite valuable. When you go for points, go for diagonal Klaxs or vertical 4-Klaxs.

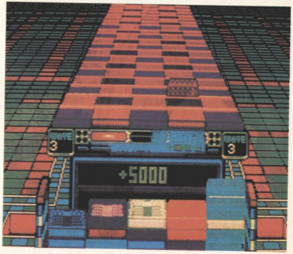
THROWING UP

TO REARRANGE the order of the tiles on the Paddle, throw the tiles half-way back up the Ramp and collect them in the required order. This technique is best employed when you need to use the tile at the bottom of the stack but you don't want to drop the rest into the Bin. It's also the quickest way to get into deep trouble, so don't abuse it.

WAVE
DROP METER
WAVE

DIFFICULTY

YOU MAY or may not have noticed that the game plays faster depending on how long you have been playing the current credit (this secret of arcade design is used to balance gameplay so that the game isn't too difficult for typical players, but a really good player cannot play forever). Play fast so that the game difficulty doesn't build up. Don't wait for the tiles to come to you: speed them down the Ramp and onto the Paddle. Again, be careful not to abuse this feature.

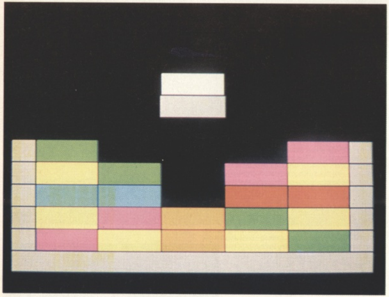


LEVEL FIVE

JUST survive this level any way you can. The difficulty is rising pretty high by now, so just build simple vertical stacks to get rid of tiles as easily as possible. You could have over 1,000,000 by now! DO NOT tap the firebutton at the end of this level to speed the score – you may inadvertently get to the select screen and select the default Level Six. When you get to the select screen, warp to Level 11.

LEVELS 11 AND 56

PLAY both of these levels the same. Go for a Super Star pattern which includes an 'X'. The 'X' on Level 11 (and Level Six for that matter) causes an immediate warp to level 56 (or 51), plus bonus points aplenty. This pattern depends on getting a 'Wild Tile' (the tile on the Paddle in this diagram) to complete the star. This is one of the most satisfying patterns to complete.



SUPER STAR

MORE ABOUT KLAX

ATARI Games' Klax was invented in response to the demand created by that classic Soviet block-buster Tetris. "Our marketing people saw that Tetris had created a niche in the market, and I could see the same thing by watching people play it in the arcades," reveals Klax designer Mark Pierce. "With Klax I wanted produce something along the same lines, and so create a similar sort of appeal, while giving it a gameplay style all of its own. I wanted to do something with a little extra to it as well." That little extra manifests itself in the form of gravity, which allows the player to think ahead and set up those point-heavy chain reactions.

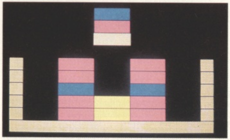
It took the Atari Games' crew involved four months to write Klax, during which time helping hands were given to the team behind the conversions taking place on the other side of the Atlantic. Teque Software worked closely with Atari Games since development of the coin-op began, and so, the conversion took place almost simultaneously.

Apart from the necessary graphics and sound files, Teque also received a video tape from Atari Games, with the programmers explaining with diagrams how the game worked – the laws of the tiles and so on. This made the process of conversion a little easier, although there were still a few problems. At first the graphics were sucked straight out of the coin-op, but as the coin-op's screen specifications are different to the home computers', it meant some tweaking was required before the visuals could be successfully implemented. Just for the record, the tiles come in different 13 sizes, each with four frames of animation to create a fluid impression of them tumbling down the 16-colour backdrops.

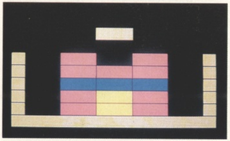
SCORE MULTIPLICATION

THE TWO previous examples also serve to introduce the Score Multiplier Effect. The Score Multiplier is the number of Klaxs scored in one 'shot'. It increases until there's nothing left to score and normal play has resumed. So in the above examples, the green and blue Klaxs had a Multiplier of one, but the red and yellow Klaxs had a Multiplier of two and were worth 20,000 points!

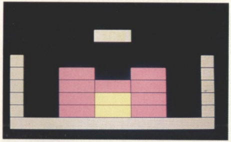
Here's a more complex example of a Score Multiplier (the colours used are again for demonstration purposes, and the yellow tiles are 'Don't Cares').



Drop both tiles into the centre column.



The blues now score as a horizontal 3-Klax with a Multiplier of one.



The magentas on the other hand score as two vertical 4-Klaxs, two diagonal 3-Klaxs and a horizontal 3-Klax – with a Total Multiplier of six (one for the blues and five for the magentas)!

Thus the total score for this would be...

(MULTIPLIER × HORIZONTAL BLUE KLAX) + (MULTIPLIER × (HORIZONTAL MAGENTA KLAX + (2 × DIAGONAL MAGENTA KLAX + (2 × VERTICAL MAGENTA KLAX))))

=

(1 × 1,000) + (6 × (1,000 + (2 × 5,000) + (2 × 10,000)))

=

1,000 + (6 × (31,000))

=

187,000!

As you can see, the Multiplier can have a dramatic effect on your score. The maximum Multiplier is nine (although it's difficult to get it so high).

KLAX FOR THE LUNATIC FRINGE: A CASE HISTORY

OR

How To Score Over 2,000,000 Points On A Single Credit

THE COIN-OP's high-score table features both total high-score and high-score per Quarter columns. Anyone can buy their way to the top of the total high-score table. But since we are not paying to play, we shall compete for the best per-coin high-score. The following is only one possible way of achieving this.

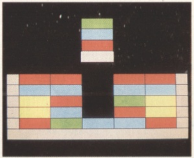
The basic strategy is start at Level One, play through Level Five, warp to Level 11, and take a secret warp to Level 56. Very few have survived level 56 using this strategy, so from there on you are on your own.

LEVEL ONE

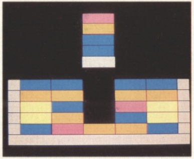
HERE's a paradox. Level One is the easiest level in the game, and yet it's the hardest to do well. Don't be discouraged by the complexity of the patterns (Klaxgrams) shown. This is as bad as it gets, and you can work up to it slowly. If you wish, use the Tengen Stax method shown below. It's worth fewer points, but it's a lot easier.

There are only four colours of tiles on the first level. The patterns shown score about 370,000 to 565,000 points on Level One. The highest theoretical score known for Level One is about 720,000, but it's so difficult to achieve that it can't be explained here.

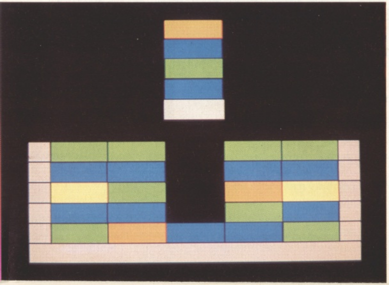
In building these patterns, you may complete at most one Klax to get rid of 'junk' – if you get rid of two Klaxs, you can't drop extra tiles on the paddle after the first, because the first tile will complete the level. You must be quick to drop all the tiles on the paddle into the centre column. If the top tile dropped finishes scoring before you get the remaining tiles in place, things will not work correctly. You must be prepared to settle for less and bail out earlier if necessary.



SCORES: 370,000

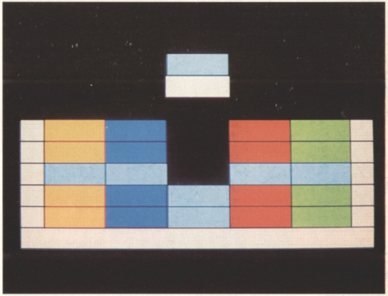


RAINS' REVENGE SCORES: 565,000



LEVEL TWO

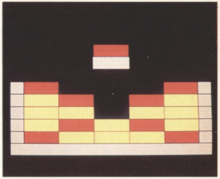
THIS pattern is known as Tengen Stax, because the guys over at Tengen discovered it. It should really be called Stax To The Max. It makes use of the high value of vertical 4-Klaxs. It's also easy to remember and is recommended for the entire family. There are many minor variations possible with higher and lower scores. These are left as an exercise to the reader.



TENGEN STAX

LEVEL THREE

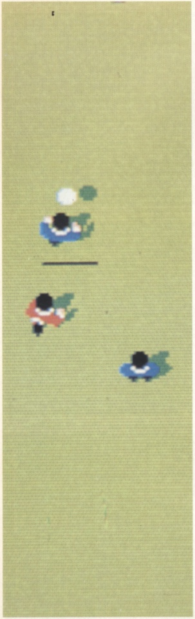
THIS IS a Diagonal Wave. Try to complete as much of a big 'X' as possible but bail out as soon as possible to keep the game difficulty down. You need at least three diagonals to complete the level. You should have been using the pull-down feature to save time so far. Also, between levels keep tapping the firebutton to speed up the scoring (again, reducing time). Many variations are possible – it's up to you to find them.



BIG X

LEVEL FOUR

PLAY this level the same as Level Two. There are more colours here than on Level Two, so the going's tougher. It's also important to do well on Level Four because it's a Points Wave. Any points scored over the 10,000 needed to complete the level are doubled as a bonus. So a 200,000 set of Tengen Stax will get you 390,000 points including the bonus. One other thing: furiously tapping the firebutton through the scoring at the end of level sometimes reveals a 'feature' in which mysterious white tiles appear in the bin and give you extra points.



GENERAL BALL CONTROL

Control over heading the ball isn't one of Kick Off's strong points. The program often does it for you when you least expect it, and if you want something more deliberate it requires pixel perfect accuracy. The best way of 'heading' in the penalty area is simply to rush at the ball and jump whenever you feel like it, since some part of your body generally makes contact. Otherwise it's a useful tactic to employ from goalkicks: follow the ball, and as it's about to bounce for the second time, tap it forward and race ahead of your opponents.

PASSING

There are two ways to pass: an idle thump or a trap followed by a 'pixel perfect' job. The former method is best used for clearing from defence: if attackers are trying to get inside your shirt, belt the ball anywhere away from goal, even if it goes into touch. If there's more time, kick the ball upfield and, using the scanner, you should find yourself in an attacking position. However, by far the most satisfying method is to trap the ball and play it along the ground. This tactic needs a knowledge of where your players' positions, and an instinct to push the 'receivers' in the ball's path, again using the scanner. Do this too slowly and an opposition defender will 'read' your pass and intercept it.

TRAPPING

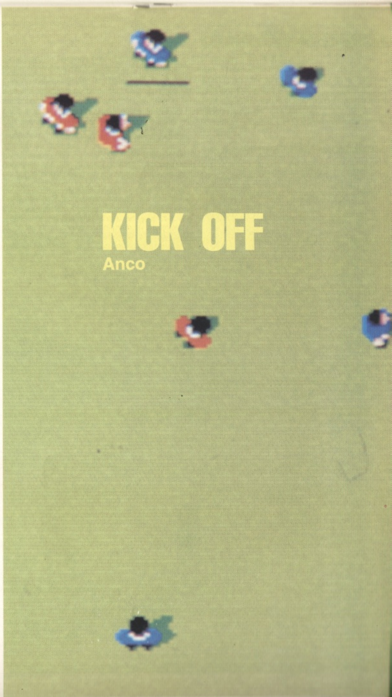
Trapping is easy, but there are some situations in which you might not normally use it. For example, when your 'keeper rolls the ball out to the defence, it's best to trap the ball, turn round and get rid of it, either with a thump or a chip. If you don't, you lose control and the opposition have a free run at goal. Also, if you race towards the opponent's by-line in chase of an over-hit pass, hold down the firebutton and trap the ball as you collect it – a sideways pass usually finds one of the centre forwards. Finally, if you have a fast, uncontrollable player, trapping the ball, momentarily centering the joystick and releasing the firebutton gives you a more stable position from which to begin a dribble. A neat trapping trick allows you to shield the ball from any but the most aggressive players: if you have strong team members, holding down the firebutton and pushing the joystick in any direction gives you more time to think in tight situations.

DRIBBLING

Dribbling is one of those skills that takes an incredible amount of practice, since a moment's loss of control sends the ball flying off anywhere. As you might expect, however, it's also the most rewarding quality, since shimmying through a crowd of players in true Duncan McKenzie style is what mastering Kick Off is all about. Basically, it's a matter of waggling the joystick whilst moving in the direction you want to go: you can sidestep any player this way, unless you are far slower than your opponent. Getting out of a tricky dribble is harder: just let go of the joystick when the ball is running ahead of you and then shoot, trap or run as normal.

TACKLING

For tackling some referees read 'fouling'. If the referee's the son of thousand fathers, don't worry: you can lunge from behind. If not, the best tactic is to race in from the side and a couple of 'yards' ahead of the player in possession, ensuring you make contact with the ball and nothing else. There is no obstruction rule, so an alternative method for players faster than you is to run in front of them: providing the ball isn't too far away, they can't get by.

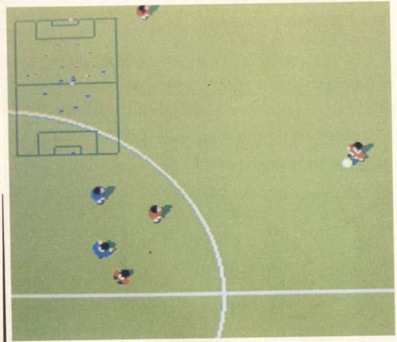


KICK OFF

Anco

KICK OFF is the first attempt at reproducing football in the terms of a simulation, rather than creating a soccer game compromised by its computerised medium. Its overhead viewpoint features a novel control method: according to the team in possession and the distance between player and football, a player can perform an unprecedented series of skills. Echoing modern coaching techniques, players behave according to zones, and the ball doesn't 'stick' to the foot as in other football simulations.

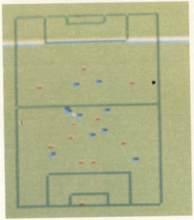
Kick Off is the work of 24 year-old Dino Dini. Oddly enough for the programmer of the most playable football game yet seen on 16-bit, he's not a man to get excited about whether Arsenal or Liverpool win the Championship, since he doesn't follow British football. However, come the World Cup, he takes a break from beavering away at his ST and Amiga and starts shouting for his favourite team – Italy.



Kick Off began with a ball movement simulation: "Once you get the ball acting in a consistent way, the rest follows on from there," Dino reveals. However, it was the artificial intelligence routines which proved most problematic and took the greatest time to develop: "Any programmer has plenty of problems with that level of complexity in a game." What made him decide on his revolutionary control method? "I took it from the point of view of a simulation, the way in which things happen in an actual football game: it seemed like a natural way of developing it."

'ERE WE GO!

THERE'S little difference between the two formats: Atari ST players are helped by the white direction marker when approaching the opponent's goal, but penalties are much harder to score since the arrow moves a lot more quickly. The tips apply to all skill categories but most usefully relate to the International level, particularly in terms of match length choice.



MATCH LENGTH

THE RELATIONSHIP between match length, referee and your own skill level is a crucial one. Choose a 90-minute match, Sunday League players and find E Boylan in charge and you may wonder why you bought the game.

10 MINUTES The default option is best for novices or for people who lack something to do during half-time of The Match on Sunday. It often produces the most 'realistic' scorelines and nail-biting finishes, and is most likely of all the game times to produce a goalless result. It's also a worthwhile 'quick' time for the 14 matches that make up the League competition.

20 MINUTES The most enjoyable match length for two skilled human players. It gives opponents the opportunity to get used to each other and produces plenty of goals spiced with an occasional sending off. For people with more endurance, this is the ideal League game time.

40 MINUTES A neat 'alternative' length, best for one-off matches. It reproduces the skill of the twenty-minute game, but provides interesting combinations of players with different Skill and Stamina levels. Gets silly with a tough referee, though.

OVER 40 MINUTES All game lengths above 40 minutes are virtually redundant, since they produce ridiculous scorelines and annoying losses of stamina in the players. If you get a referee like Screech or E Boylan, it's even worse: you'd be lucky to have any players left on the field. Never choose these times for a League Competition.

FORMATIONS

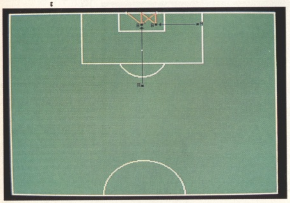
WHEN you play against a human opponent, formation is vital, particularly when you kick downfield or you want to defend a slim lead. In this case, it's best to play a 5-3-2. When you play against the computer, formation plays little part, since your players tend to bunch in defence and midfield and rush to support the attack when needed. The four basic tactical options offer the following advantages...

4-2-4 The best attacking formation, most useful for accomplished players. The team actually lines up as a 2-2-2-4, the two wide fullbacks acting as supporting midfielders. From goalkicks, this reverts to a 3-1-2-4 plan, which means that you hardly ever caught square at the back and have a strong forward line. The most advantageous part, however, occurs when you defend: it's very easy just to hoof the ball forward to the two attackers lurking around the half-way line. Master the technique of streaking forward to score on the break, and every game is yours for the taking.

4–3–3 A formation that keeps its shape throughout the game, 4-3-3 is an 'old-style' grouping which provides a well-balanced approach, useful against most opponents. It also means you compromise into trading a strong midfield for fewer attack options – basically, you are left with a lone, roving centre-forward. This has advantages when the Number 9 is quick, but is disadvantageous in that you can't employ the 'Cheat' goalscoring method – and one good defensive tackle by your opponent means the end of an attack on the break.

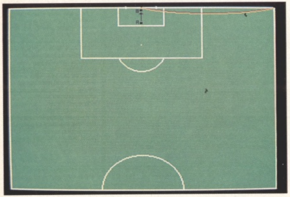
4–4–2 Beloved of modern coaches because of its supreme defensive capabilities, 4-4-2 again tends to limit you to a lone striker. The advantages are a couple of hard and fast central midfielders and a clump of player bodies that the opposition finds very tough to penetrate. From goalkicks, the two groups of four line up as two arcs, better for repelling counter-attacks. On the negative side, it's hard to attack on the break, but once you reach the halfway line, forward runs behave in the same way as a 4-2-4 formation, the wide midfielders pushing up onto the opposition full-backs.

5–3–2 Arguably the most secure of all formations, this tactic also has surprising attack capabilities. According to the area of the pitch the ball is in, the two forwards act as a left or right winger to the other one's centre-forward: in effect, this behaves like a three-pronged forward line and gives you an 'extra' man. Defensively, 5-3-2 is the only option which adopts the 'continental-style' sweeper system, which allows you to have at least one man covering the opposition's Number 9: very useful for stopping counter-attacks.



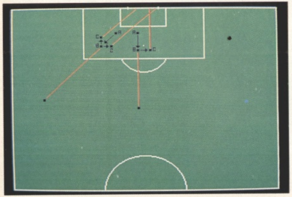
THE TRAP 'N' STAB

Several different ways of executing this one, all of which depend on your position in relation to the goal. Run into the box and trap the ball just on the six-yard line. Trapping confuses the 'keeper, either forcing him to dive or consider his next move. Nary a second later, stab the ball either diagonally or straight ahead and listen for the roars of the crowd. If there are none, you spooned it wide or the 'keeper was brighter than you thought.



THE CURLING CORNER-KICK

One of the nine methods of taking a corner can easily lead to a goal. Basically, selecting a high, floating cross aimed right on the goal line (see the diagrams for more details) gives a high percentage return. Only if the 'keeper is acrobatic or the defenders are hanging around on the goal-line is there any trouble. Otherwise, once the corner has been selected, it's a case of pushing the joystick in the diagonal which points away from the kicker and towards the goal. At the last minute, head for the centre of the goal and your player should contact with it and score.



THE KENNY DALGLISH

Dalglish's intelligence and ball control can be easily emulated in the comfort of your own home. One of his favourite techniques was to run towards the ball in the box, shield it momentarily, then turn around and shoot. See the diagram, practice the tactic, score the goal.

ATTACKING

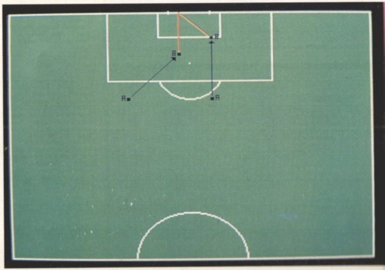
IN TERMS of goal-scoring, the most rewarding formation is 4-2-4 – but the differing player speeds often render such tactics meaningless. Learn how to score goals consistently and you can regularly defeat anything the computer throws at you. Kick Off's shot system is very flexible: light variations in how long you hold down the firebutton make the difference between a long, looping shot and a grass cutter – for most purposes, however, a 'medium' tap will do the trick.

All the goalscoring methods below depend upon several factors – player attributes, the speed and direction of movement, random gusts of wind, and the goalkeeper's skill. As a result only one of them (the chip from just outside the 18-yard area) is a foolproof method of scoring. Inevitably, during the latter stages of a game players grow tired: this means fewer powerful shots on goal, but the opponent's goalkeeper makes more mistakes.

Note that in all the attack tactic diagrams, the black lines indicate a run, while the red lines represent a pass or shot.

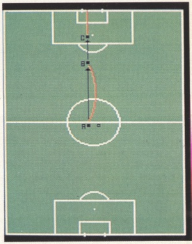
THE SHIMMY

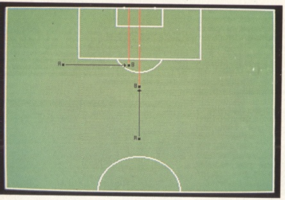
When you run directly towards the goal, it's worth doing a little shimmy a la John Barnes: a sidestep and a change of direction when shooting fools the goalkeeper and gives you the satisfaction of seeing the ball rocket into an empty part of the goal. An alternative method is to trap the ball just before the 'keeper gets to it: this either makes him dive or stop momentarily. Releasing the ball a split second later confuses the 'keeper and usually results in a goal.



THE CHEAT

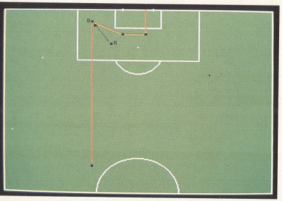
Chip the ball immediately from the kick off, and get your centre-forward to latch onto it as it lands – as long as he's fast and the opposition have a sluggardly centre back, this should be no problem. It's then up to you when you choose to shoot; there's more success (but less hard man quotient) the closer you get to goal. It's by no means certain that you will score, but it's always worth trying: even if the goalkeeper saves the shot, he may sometimes fumble...





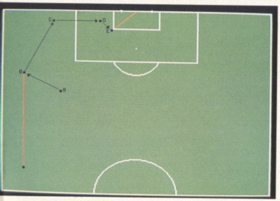
THE BOBBY CHARLTON

Charlton's philosophy about scoring goals was: "Get the shot on target and let the goalkeeper worry about saving it." He was also famous for shooting from just about anywhere outside the 18-yard area – a technique which can reap rewards in Kick Off. It's a simple but effective method with two alternative strategies. Run towards the goal, wait until you are about 20-25 yards out, then unleash what the commentators would call "A magnificent individual effort by the youngster!". Alternatively, run parallel to the by-line, wait until you reach the 'D' then change direction and shoot. If it's a good day – if your player's got high accuracy and pace factors, and the wind is in your favour – you will score a spectacular goal and bring back memories of Charlton's 37th minute piledriver against Mexico in the 1966 World Cup.



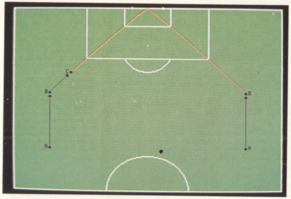
THE TRICK SHOT

This is one of the most difficult (but also most enjoyable) ways of scoring a goal, and it makes the 'keeper look stupid. If a player with pace is in possession in the box, running wide is sometimes the only way to escape a defender. Trapping the ball near the by-line, he can then cut it back to the edge of the six-yard box (there's nearly always a player there). The goalkeeper rushes out, so a quick sideways pass to another team member leaves an open goal and a simple tap-in.



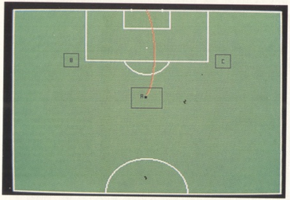
THE BEARDSLEY SPECIAL

The Haircut has virtually patented this nippy, cocky method. Starting from any of the positions A-D, the player runs along the by-line, cuts in diagonally just before the six-yard box, turns ('on a sixpence') and fires the ball diagonally home. An even more efficient method is to perform a dribble-cum-sidestep at position E, which throws the 'keeper and gives greater chance of success.



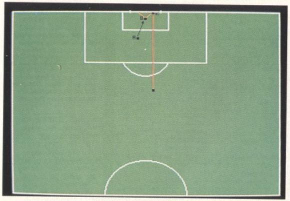
THE POWERBLASTER

This isn't as spectacular as it sounds, but it does have the distinction of being the least likely method of scoring goals. Again there are two types with differing hard man quotients. Dribble parallel to the sideline and cut in on a diagonal run to the 18-yard area – just before you reach the corner, let fly. Alternatively, skip out the diagonal cut and just drive the ball (hold down the firebutton) from about 30 yards out, just like Hans Krankl used to enjoy doing. With only a bounce or two, both methods should see the ball should racing in on goal: if the keeper's asleep, it will glance off him as it goes in – if not, he might fumble.



THE CHIP

This is the only guaranteed method of scoring a goal, so is well worth practising. If your players find themselves in any of the boxes (A, B, C), there's an opportunity to lob the goalkeeper every time: the program's logic determines that he advance towards the ball, so it sails over his head and into an empty net. It's not reliant on wind factor so much as player attributes – even so, a couple of initial shots during the game should help you find the ideal distance for any player (about 25 yards out, in football terms).



THE BUTTER-FINGERED 'KEEPER

Every so often any 'keeper fumbles a shot, even if it was a pathetic daisy-cutter which looked like a back-pass and drew roars of laughter from the crowd. Whenever you shoot from whatever distance, it's always worth pushing forward on the joystick for the half-chance on the rebound.

PENALTIES

HOW TO GET THEM

You can't get a penalty unless you are in the penalty box. The more chances you have of dribbling in the 18-yard area, the more chance there is of an opponent lunging at you by accident or design. When players are sliding around and the referee's got eagle eyes (if you want to be more deliberate and cheat a little), simply run over outstretched legs and the penalty's yours.

HOW TO SCORE THEM

Nothing could be easier on the Amiga. You can make sure the computer never saves a single shot by placing the ball low just to the left or right of the 'keeper. It requires split second timing, but works 100 per cent of the time. The most dangerous part is spooning the ball over the bar or mis-judging the angle and hitting it wide – and whatever you do, always follow up. On the ST, it depends on how quickly you can press the button: it's best to start pressing when the arrow is at its widest: by the time you make contact, the arrow's come back across the face of the goal.

HOW TO SAVE THEM

Use the 'Practice Penalties' option. There's no truly reliable method against a computer, but your chances are increased if you go for it wholeheartedly – ie: dive to the left or right. Against a human, watch the arrow and act accordingly.

WINNING THE LEAGUE

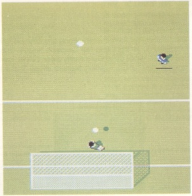
THE EASY WAY

A bug in some versions allows you to win by playing only a couple of matches. Save the league when you are on top, and the next time you play there should be only one more match between you and the league title. If this method proves unreliable, an alternative is to save the game before every match you play: you can try several times against the same team until you win. Repeat this process of saving and playing and you get a 100 per cent record: you don't need it to be champion, but it impresses the chicks.

THE HARD WAY

The most striking aspect of any league team is the degree to which it tires, even within 10 minutes. This means that even if you take on the toughest team (USSR), you can play a 5-3-2 first half and then launch an all-out attack in the second. You don't have to worry too much about being a couple of goals down at half time: the opposition always runs out of steam!

You don't need to win every game: other teams often string together a strong run of form only to flounder against some of the underdogs. It's quite feasible to become champion with anything up to four defeats and a couple of draws in a season. Don't pay much attention to league positions either: because of the random nature of result generation, you could just as easily find Italy or France at the top of the table all season, even though both are goal-fodder for human players.



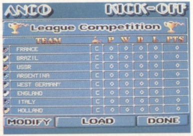
PLAYER STATISTICS

EACH player has the qualities of Pace, Stamina, Accuracy and Aggression: how fast they run for how long, how good they are at passing and shooting, and whether or not they fly into a tackle with both feet and studs up. As these statistics are chosen almost entirely at random, it's near-impossible to determine exactly what statistics each player will have, but for equal skill levels you are usually on a better footing, statistically, than the computer.

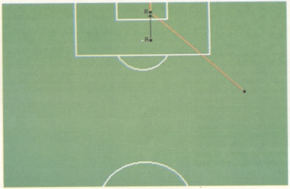
Your team comprises a wide variety of players, some of whom (in Player Manager terms) work at 400 per cent. Most of them are fairly accurate passers and strikers, and only a couple have poor stamina. The League is a different kettle of attributes: many previously brilliant players will play at National level, with a trio of outstanding players spread between attack, midfield and defence.

Each player has a zone, and unless you chase a ball closely, they stick to that zone. Always keep an eye on the scanner for players who are best suited to intercept: as in real football, a striker wouldn't normally run himself into the ground to defend.

Goalkeepers also have zones, instinctively patrolling the goalmouth in search of the best defensive angle. He dives when the ball is in the air and is more likely to fumble when the ball is bouncing.



TEAM		P	W	D	L	PTS
FRANCE	C	0	0	0	0	0
BRAZIL	C	0	0	0	0	0
USSR	C	0	0	0	0	0
ARGENTINA	C	0	0	0	0	0
WEST GERMANY	C	0	0	0	0	0
ENGLAND	C	0	0	0	0	0
ITALY	C	0	0	0	0	0
HOLLAND	C	0	0	0	0	0



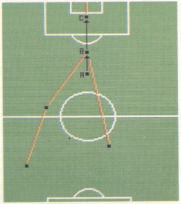
THE FLYING HEADER

Whenever a player shoots, always press the firebutton and push forward. Chances are that one of your centre-forwards will stumble into the shot with his head and leave the 'keeper looking like a cabbage diving on the opposite side of the goal.

SPECIAL TRICKS

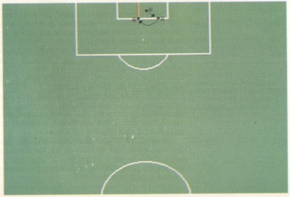
THE WATFORD GAP

Alternatively known as the Wimbledon Welly, this is one of the most useful ways of counter-attacking. A pass out of defence finds a player around the halfway line. Trapping the ball, he then swivels round and lays it off to the advancing centre-forward. After that it's up to you. Alternatively, a big punt upfield from a midfielder around the centre circle sails over the heads of slow-witted opposition defenders and usually finds your Number 9. Remember to keep the joystick pushed forward, so that your central striker can steam down on the goal at 100mph and hammer the ball home.



HOLD ON!

FOLLOWING a throw from the 'keeper, trap the ball and wait for everyone to come running. When there's a profusion of the opposition's colour in your vicinity, run or hoof the ball up or down the pitch into near-empty other half and go for goal!



THE RUNAROUND

The creme de la creme of goal-scoring manoeuvres is generally regarded as the invention of Kick Off player extraordinaire, Ciaran Brennan, formerly The One's Deputy Editor. It requires practice to perfect, but the result is worth it. One thing to bear in mind is: have the courage of your convictions and just go for it! As you approach the opponent's goal, with the 'keeper in sight, simply stop and trap the ball. Now quickly centre the joystick and run the ball around the stunned 'keeper (who's usually on the floor by now), shooting if necessary. Warning! Be quick or the ball will fly off.

REFEREE STATISTICS

THERE are 16 referees in all. Knowing your official's temperament can make that vital difference between winning and losing. For example, if C Winchester is in charge, you can foul the opposition in the penalty area without too much trouble. Get E Boylan and you either have to avoid tackling at all (it's very easy to give away a foul, and he books 100 per cent of the time), or get your timing precisely right. Most of the referees show the yellow card to one of your players given a couple of controversial incidents: they all have different degrees of tolerance, as detailed in the table below. As in a real football match, bookings and sendings off are usually reliant on which player committed the foul, but since you can't always be aware of your player number, an average percentage is the best way of classifying a referee.

REFEREE	PERCENTAGE OF FOULS SPOTTED	PERCENTAGE OF BOOKINGS BASED ON FOULS SPOTTED	LIKELY CHANCE OF ANY PLAYER BEING BOOKED FOR ANY FOUL
E Boylan	100%	80%	80%
S Screech	100%	60%	60%
D Morgan	30%	27%	90%
A Elsdon	30%	21%	70%
RJ Fernandez	40%	20%	50%
M Taylor	20%	14%	70%
F Zappa	20%	12%	60%
J Martyn	10%	10%	100%
R Harper	20%	10%	50%
T Boylan	25%	10%	40%
T Blackman	10%	9%	90%
N Rajah	15%	7%	50%
S Baker	10%	5%	50%
A Dent	5%	4%	90%
J Daniels	10%	2%	20%
C Winchester	20%	2%	10%

DEFENDING

THE BEST method is to treat attacks as you would in a real game of football: if in doubt, kick it out. Don't start dribbling out of the 18-yard box unless you feel flash. Don't square the ball across the box. And don't try fancy footwork if you haven't got a man on. If the ball's in your half, boot the ball forward, look at the scanner and send the nearest player racing after it: possession is almost guaranteed unless the opposition have got Bobby Moore in the Number 5 shirt.

The best form of defence is attack, but that's not much use to you when you have five International class computer players steaming towards your goal. If you go for a 50-50 ball, do a sliding tackle: even if you have no hope of connecting you can block the pass or cross, or at least force the player to run further than he would have done otherwise. This is useful particularly when you chase after a ball that's possibly going out.

If the referee is as blind as a bat, you can always foul the opposition – extremely gratifying when they have a 90mph winger streaking ahead of you and you execute a lunging tackle from behind to flatten him. Never mind sportsmanship: put it down to frustration, pretend you didn't mean it. If the referee's rubbish, the player lies there looking stupid, and you can boot the ball back upfield. The worst that can happen is a booking.

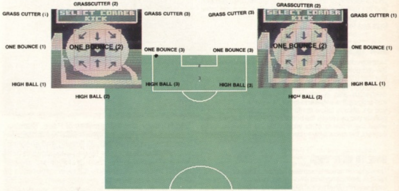
If the computer wants to score a goal, it does so regardless of your performance, by getting your goalkeeper to throw the ball directly to one of its centre forwards. Before you know it, the striker has toe-poked a shot into the top corner.

Above all, don't trap the ball for too long when you are in your own half: as likely as not, the computer will just nip in, toe it between your legs and get possession. Alternatively, it positions the players so that a pass is intercepted.

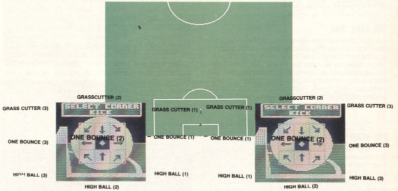
CORNERS

ONLY seven of the nine directions are any use, since the one-bounce and grass-cutter options on the goal-line go straight into the keeper's hands. In fact, the whole of the top and middle rows are fairly redundant, since defenders easily clear a slow, low ball wherever it's hit. Choose the bottom row and you have a trio of high, swirling passes which find a man every time.

UP PITCH


GRASSCUTTER (2)
GRASS CUTTER (1)
SELECT CORNER KICK
GRASS CUTTER (3)
ONE BOUNCE (1)
ONE BOUNCE (2)
ONE BOUNCE (3)
HIGH BALL (1)
HIGH BALL (3)
HIGH BALL (2)
GRASS CUTTER (3)
GRASSCUTTER (2)
SELECT CORNER KICK
GRASS CUTTER (1)
ONE BOUNCE (3)
ONE BOUNCE (2)
ONE BOUNCE (1)
HIGH BALL (3)
HIGH BALL (1)
HIGH BALL (2)

DOWN PITCH


GRASSCUTTER (2)
GRASS CUTTER (3)
SELECT CORNER KICK
GRASS CUTTER (1)
ONE BOUNCE (3)
ONE BOUNCE (2)
ONE BOUNCE (1)
HIGH BALL (3)
HIGH BALL (1)
HIGH BALL (2)
GRASS CUTTER (1)
GRASSCUTTER (2)
SELECT CORNER KICK
GRASS CUTTER (3)
ONE BOUNCE (1)
ONE BOUNCE (2)
ONE BOUNCE (3)
HIGH BALL (1)
HIGH BALL (3)
HIGH BALL (2)

THE TEAMS

IN THE team tables below, the countries are classified in three categories, rated from Low to High.

SKILL
A measure of how well and quickly the teams pass, how many International class players they have and their goalscoring accuracy.

STAMINA
Determines how long the teams can keep running at high speeds, and is a measure of how sloppy their tackling gets as the game goes on. Stamina is vital, since it also affects shot power, discipline and accuracy.

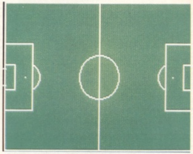
AGGRESSION
How often and how hard teams tackle, block and foul, how often they are first to the ball and how much they want to win it.

FIVE 'ALTERNATIVE' GAMES

- Score 20 goals in a 20-minute match against the computer.
- When E Boylan is the referee, avoid having one of your own or your opponent's players sent off.
- Score a goal within three seconds of the kick off.
- Beat an International class computer team with your team playing at Reserve level (ignore the official instructions: playing at Sunday League level is impossibly slow).
- Play a 40-minute equal-skill match against the computer and don't concede a single goal!

FIVE WAYS IN WHICH THE MANUAL DIFFERS FROM THE GAME

- 'The penalty must be taken as soon as possible after the referee blows the whistle' (it doesn't make any difference).
- 'To aid the player (in shooting) a white dot appears' (not on the Amiga version it doesn't).
- 'Fouling is penalised by a yellow card' (not always: it's usually just a free kick).
- 'You can team up with a friend against the computer' (you can't, unless one holds the joystick and the other presses the fire button).
- 'There are 12 different referees' (there are 16).



FRANCE

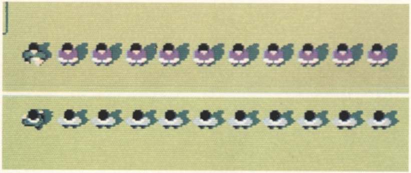
SKILL	Low
STAMINA	Low
AGGRESSION	Low

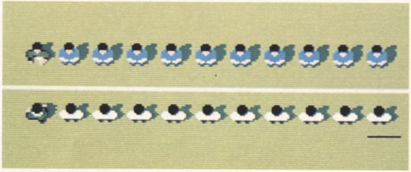
France are one of the poorest sides around, probably due to the blinding glare from their purple shirts. They play hard but not dirty, and the whole team moves sluggishly without any of the quick, fancy ball-play characteristic of most other teams. The forward-line stands out above all in this context of sloth: the centre forward customarily finds the back of the stands rather than the net, and the wingers often assume that someone else is running for the ball. What is a football anyway? The defence and midfield occasionally rope in a couple of International class players that no one else wants, and the 'keeper, when he isn't asleep, saves shots that are hit vaguely near him.

ARGENTINA

SKILL	High
STAMINA	High
AGGRESSION	High

Though not quite in the same class as the USSR, the Argentinians have a nippy striking force and plenty of short, incisive passing play. They block well, tackle better and finish brilliantly. There are only a couple of weak spots: they retain pace, but the shooting accuracy goes. And they have an annoying habit of linking three or four superb passes only to deliver a duff final ball to open space or the opposition. As a human-controlled team, they have almost as much to offer as the Russians.





WEST GERMANY

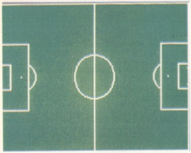
SKILL	Medium
STAMINA	Medium
AGGRESSION	High

The Germans are the dirtiest, meanest, low-down soccer side around. Pray that you get E Boylan as a referee, because within a few minutes four or five Deutscher Fussballspieler will be taking an early bath. What inspired Dini to program this level of aggression? Perhaps it was Schumacher's notorious foul in the '82 World Cup semi-final against France? One advantage of such hard opposition play is that you get plenty of penalties – unless the referee's blind. The Germans are strong on the wings and in defence, but lack talent in midfield: their best skill lies in playing short, neat passes. The 'keeper isn't the best pair of hands since Gordon Banks and, like the rest of the team, he isn't too bright. Probably the hardest part of playing against them comes from not being able to see where they are on the scanner! Who ever heard of the FRG playing in grey anyway?

ENGLAND

SKILL	Medium
STAMINA	Medium
AGGRESSION	Medium

Like the Dutch, only more so. England can string together long flowing moves, only to be let down by an overhit final pass. Their finishing's good and they are keen on the occasional wild long shot. They show flashes of genius, particularly the centre forward who often launches into long dribbles when the mood takes him. They aren't quick but can be very skillful: strong in defence, accurate and penetrating. A team that could easily sneak a win if you lack concentration.



FIVE BUGS

- Any number of men can be sent off. This can leave you in a situation where you kick the ball out of play and there's no one from the opposing team to throw it back in.
- The 'keeper sometimes makes such spectacular dives that he strays outside the 18-yard area. This isn't penalised.
- If the ball goes out of play on one side of the goal but drifts over to the other side, the 'keeper takes a goalkick from the wrong side.
- If you are awarded a penalty and don't take it, the game clock runs down to half– or full-time regardless.
- When the ball goes into touch, a player touching it after the whistle has blown automatically means the throw-in or corner goes to the opposition.

ONE SPECIAL BUG

AMIGA ONLY

- The mystery ball boy! He appears very occasionally when the ball bounces back from behind the goal. It's not really a ball boy though – just the white ball sprite turning into a player for split second.

TRIVIA

- The area of pitch shown on screen is approximately 4.8 per cent of the total playing area from touchline to touchline, and 3.1 per cent of the total game area, including stands.
- If you convert centimetres into yards, the pitch measures 110 × 76 – exactly the same size as that at Bradford City.
- The more goals you score, the faster the opposing goalkeeper moves, and the slower your own 'keeper releases the ball. Try leading the computer 99-0 to see some real speed.

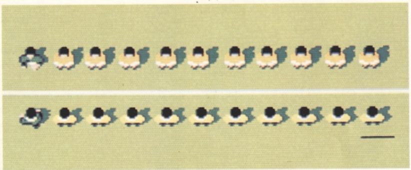
FIVE WAYS IN WHICH KICK OFF DIFFERS FROM THE REAL THING

- There is no hand ball.
- No player is ever off-side.
- Opponents don't have to be 10 yards from the ball from a free kick.
- No extra time is awarded for offences committed in the last seconds of a game: if a penalty is awarded the final whistle can be blown before it is taken.
- Tackles from behind are counted as fouls.

HOLLAND

SKILL	Medium
STAMINA	Medium
AGGRESSION	Medium

Everyone's Mr Average, the Dutch team are reasonable in all departments and great in none. They can shuffle, shimmy and pass neatly, but they lack the finishing touch and skill so prevalent in the real national side in the shape of Gullit and Van Basten. Their play is attractive both through the middle and down the wings, but the 'keeper is a bit soft, and they prove a good team for scoring spectacular goals against. The one weak point which stands out above the general apathy is their susceptibility to the high, in-swinging corner.



BRAZIL

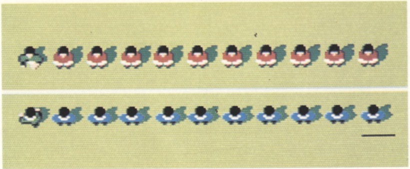
SKILL	High
STAMINA	Medium
AGGRESSION	High

Everyone expects the Brazilians to be great and they are... almost. Their football comprises long, accurate passes and occasional flashes of inspiration. They are superb goalscorers and make imaginative use of corners and free kicks. They are agile, very quick to the ball and prone to snap shots which leave keepers stranded. However, their one weakness is defence: you can beat them eight times out of ten with a long through ball. The only trouble then is fooling one of the best goalies in the business: the Brazilian skill level is nowhere more apparent than in their last line of defence. Try to beat the 'keeper by skill: he doesn't make many mistakes.

USSR

SKILL	High
STAMINA	High
AGGRESSION	High

Just about the hardest team in the league, the Russians are stocked up with International class talent. Capable in every department, each one of their players has the potential to unleash an unstoppable, accurate shot. They tend to concentrate down the wings (the right side especially), but occasionally they string together a perfect sequence of passes which, as likely as not in the first few minutes, results in a goal. They also excel at dribbling, and are excellent finishers prone to following up a goalkeeper's fumble with a positive result. They also hardly ever foul! Their one weak point is stamina: even though it's high, their defence loses concentration towards the end, and you can often nip in for a couple of quick goals. As a human player, they prove the quickest and most skilled team that you can control: watch out for the accuracy and power of the Number 9!



ITALY

SKILL	Medium
STAMINA	Low
AGGRESSION	Low

For some reason, the Italians are generally one of the worst teams in the league as far as results go (even though they do top the table sometimes), but play a lot of nippy, incisive football. As in the real national game, they have one of the best defences around, with a couple of International class players, and they are quite capable of constructing intricate moves. However, their weaknesses lie in finishing the moves, and the goalkeeper is terrible at the best of times – making Italy one of those teams that you like to practice your best scores on.

A '90

ECOND ROUND

4 (TURIN)
v A3/B3/F3

JUNE 23 (NAPLES)
B1 v A3/C3/D3

JUNE 23 (BARI)
A2 v C2

6 (VERONA)
v D2

JUNE 26 (BOLOGNA)
F1 v E2

JUNE 24 (MILAN)
D1 v B3/E3/F3

UARTER FINALS

(FLORENCE)
v

JULY 1 (NAPLES)
v

JULY 1 (MILAN)
v

SEMI FINALS

JULY 4 (TURIN)
v

IRD PLACE MATCH

JULY 7 (BARI)
v

FINAL

JULY 8 (ROME)
v

THE ITALIAN JOB

THE HISTORY of the World Cup is a more turbulent kettle of fish than that of the British leagues. Just 30 years after the 'official' birth of soccer, on 21 May 1904, the first international body was formed in Paris: the Federation Internationale de Football (FIFA). Within 15 years a possible World Cup was being discussed, but it wasn't until July 13th 1930 that, under the guidance of Jules Rimet, FIFA instituted the first World Cup Finals in Montevideo, Uruguay.

Apart from a 12-year gap for the Second World War, a tournament has been played every four years since: Italia '90 will be the 14th. Of those 14, Brazil is the only team to have played in every single one.

The format of the final stages has altered just about every year: for example, in the 1950 championships in Brazil, the winner was decided by a final pool of four teams playing against each other. The '78 finals in Argentina produced two groups (suspiciously mainly European in one and South American in the other), the winners of which played out the final. And Italia '90 will be different again: the six-group qualifying matches produce a 'last 16' knockout format.

The run-up to each tournament draws teams from all over the world. Currently, Europe provides the largest number of sides with 13, the others trailing far behind: Oceania/Israel (none or one), South America (two or three), Asia (two), and Africa (two). Concacaf (N & Central America and the Caribbean) provides the final two teams.

TRIVIAL

The largest score ever in a finals tournament is 10-1: Hungary's margin against El Salvador in 1982. In the qualifying competition for Spain '82, New Zealand beat Fiji 13-0. The same 1982 finals had the oldest winning medallist, Dino Zoff (40 in 1982), the youngest finalist, Norman Whiteside (17 in 1982), and the fastest goal ever in a World Cup final tournament: Bryan Robson's against France. Only two teams have ever won the championship three times: Brazil (1958, 1962 and 1970) and Italy (1934, 1938 and 1982). England is the only team to have ever won the World Cup only once.

The World Cup has tossed up many 'greats' over the years, the most famous of whom is probably Pele. However, he's just the top of a list which includes Puskas, Moore, Cruyff, Kempes, Platini, Rossi, Maradona and, the latest World Player of the Year, Holland's Ruud Gullit. None of these can claim to equal the player with most appearances in the finals, Antonio Carbajal (Mexico): 1950, 1954, 1958, 1962 and 1966. Nor can they match the leading goalscorer – France's Just Fontaine who, in the 1958 tournament, scored 13 goals. Or Brazil's Jairzinho, who, in 1970, became the only player to score a goal in every round of the World Cup, a feat which no-one has matched since.

But what's the point of being famous when even your fellow players don't recognise you? This is what Ruud Gullit is reputed to have said of Diego Maradona: "I was dancing in a discoteque when all of a sudden this very small, fat man approached and started hugging me. I thought it was a fan and then his bodyguard came over. Then I recognised him."

FUTURE BALL

America is playing host to the World Cup for the first time in 1994. And once again, changes are planned – probably the most radical since the inception of the World Cup. Thanks to the power of television, there's talk of the matches will be played over four 25-minute quarters to accomodate advertisers (this is the reason why so many American sports are played in quarters).

The future of the World Cup is as hazy as the future of football itself. Will we gradually transfer to all-seater stadia packed with fans tagged by identity cards? Certainly, fans are becoming less important in a football club's equations: currently a mere 30 per cent of Rangers' revenue comes through the turnstiles.

Graham Kelly, Chief Executive of the FA feels that this current trend will change: "The publication of the Lord Justice Taylor report has overtaken all of the considerations in our sport, and I am absolutely certain that the next five to 10 years will see a complete revolution in the way football presents itself to the public both in marketing terms and promotionally." He doesn't see football hyping itself in American terms, however, simply: "The game will have to address itself much more to the question of what the public desires."

WORLD CUP WINNERS

1930 Uraguay
1934 Italy
1938 Italy
1942 Cancelled Due To WWII -
1946 Cancelled Due To Post WWII Blues
1950 West Germany
1958 Brazil
1962 Brazil
1966 England
1970 Brazil
1974 West Germany
1978 Argentina
1982 Italy
1986 Argentina
1990 ?

- **Sixteen members of Argentina's 1978 World Cup winning side had never been educated beyond primary school level.**
- **India qualified for the World Cup for the first time in 1950, but withdrew because they were refused permission to play in bare feet (rules are obviously made to be broken!).**
- **When the USA trainer ran on to attend to an injured player in the 1930 World Cup semi-final against Argentina he tripped, fell and broke a bottle of chloroform in his bag. He had to be carried off unconscious whilst the injured player recovered without treatment.**
- **The Jules Rimet trophy had an odd history. During World War II it was hidden under an Italian official's bed in a shoe-box to prevent the Nazis stealing it. It was then stolen in London in 1966 and found by a dog called Pickles in a garden suburb. Presented to Brazil permanently in 1970, it was stolen again from a display box in Rio de Janeiro, and has never been recovered.**

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Facility to load Player Manager teams for a single game or league game.
Up to 4 teams can be loaded for league competition. Load your own designed Tactics from Player Mangager.
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Dynasty Wars

Blood, death and fire – that's what you get when two feuding Samurai clans clash. Kati Hamza plays Shogun.

IN THE land of the rising sun the man with the longest sword is king. At least that's the theory that the four heirs to the Han Dynasty are about to test. The year is 184 AD and their clan is locked in a desperate blood feud with their long-standing rivals – the evil, ruthless and utterly abhorrent Kai. Day after the day the armies dwindle but not an inch of ground is gained.

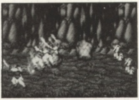
It's not the sort of thing a self-respecting Samurai takes well so the Han resolve to sort out the deadlock themselves. In ones and twos they set out on horseback to tackle the enemy lines...

Not that US Gold's conversion of CapCom's unusual coin-op really needs a plot. On screen all that exotic tale-spinning and oriental romance translates into eight levels of no-nonsense hack and slash action, waves of kamikaze foot soldiers and a series of top-notch generals on horseback to slice up.

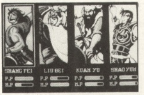
ST A slash 'em up on horseback is an oddity – an oddity that **Dynasty Wars** doesn't do much to exploit. Despite the visual elegance of their equestrian mounts, the Han fighters might as well be on foot for all the difference their four-legged friends make – no galloping, or jumping, not even the odd whinny or neigh. Still, Tiertex has put together a fast and competent conversion which scores high in presentation points: a slick introductory sequence, choice of heroes, appropriately oriental music and a wealth of information on screen. Graphics too, despite some fairly jerky scrolling, are intricately drawn and well-defined. The gameplay, on the other hand, though amusing enough in the short term doesn't offer the kind of flexibility you expect from a top class slash 'em up – there's no wide choice of moves, the action has a tendency to become repetitive and the end of level generals don't present too impressive a challenge. A decent, no-nonsense hack 'em up which just lacks that extra punch.

PC Sporting improved graphics and bursting at the seams with sampled sound, the Amiga version of this equestrian extravaganza plays just the same.

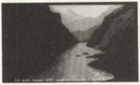
A Currently in development, PC Dynasty Wars sports CGA, EGA and VGA graphics, plus Roland, AdLib and CMS compatibility. There's even a sampled sound driver for aurally unadorned PCs which should, depending on your machine, create sounds resembling an Amiga.



A GOOD fighter knows how to make use of hazards such as rock-falls and flying fireballs. A deft bit of saddle work and those deadly tumbling boulders crush the enemy instead.



DEPENDING on how brave you feel, you can take on the impossible on your own or with a friend. There aren't any significant differences between the two modes, though as a gruesome twosome you do get the added spice of having to fight over weapon upgrades.



SLICK presentation is seldom seen in computer games and yet it's something no self-respecting coin-op does without. Thankfully, these conversions of Dynasty Wars is no exception. An introductory sequence sets the scene and creates an appropriately eastern flavour.

TIERTEX MEX HEX

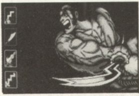
LIKE Tiertex's other most recent CapCom conversion, **Strider**, 16-Bit Dynasty Wars has been coded almost exclusively by Physics graduate Dr John Prince. It's the fruit of six months' hard slog, working out the intricacies of the original arcade board, something Donald Campbell, Tiertex's other supremo, reckons they are getting pretty good at: "Dynasty Wars has the same style of arcade board as Strider so we're very familiar with how it works, how to put it in cheat mode – that kind of thing."

The visuals were taken directly from the coin-op board by resident artists James Clarke and Wayne Billingham and then converted into the right form for each version using a combination of **Degas Elite**, **DPaint III** and **DigiView**.

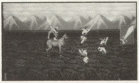
Mark Tate wrote the music using the Steinberg Pro 24-track MIDI package and sampled sounds courtesy of an AKAI X7000 synthesiser. Recent development in PC sound technology is something Tiertex is especially keen to exploit in Dynasty Wars and any future projects: "The Roland has immense potential for producing sound way beyond the capabilities of the Amiga."

By far the toughest thing about programming Dynasty Wars, however, was getting the playability right. With so many different characters with varied capabilities on screen at any one time, it took ages to work all their attributes in. Even so, Donald reckons this has turned out to be one of their closest conversions to date – the only thing they had to lose was a touch of parallax.

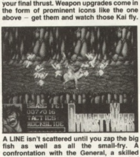
As for the future, another arm of the Tiertex team is currently beavering away at another CapCom extravaganza – the horizontally-scrolling shoot 'em up **UN Squadron** (see Arcades, Issue 14). Between programming *stints, the CapCom conversion corps concentrates* on something completely different – Sega Master System software currently under development for US Gold.



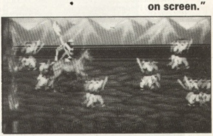
EACH hero comes complete with individual fighting statistics and a personalised selection of weapon upgrades. It's not worth worrying too much about who you pick, though – in practice all four brothers' skills work out pretty much the same.



THE STRENGTH of each lunge with your sword or lance is determined by the boost bar at the bottom of the screen. The longer you press the fire button, the more effective your final thrust. Weapon upgrades come in the form of prominent icons like the one above – get them and watch those Kai fly.



A LINE isn't scattered until you zap the big fish as well as all the small-fry. A confrontation with the General, a skilled cavalry-man like yourself, marks the end of each level. A few well-placed slashes on maximum boost send him straight to paradise.



THE KAI stop at nothing in their desperate bid to gain control of the eastern world. Enemy defences include arrows, bullet-belching war machines and fire bombs which burst into energy-sapping flames the moment they hit the ground.

DYNASTY WARS
US Gold

ATARI ST	
PRICE	£19.99
OUT	Late June
GRAPHICS	82%
SOUND	69%
PLAYABILITY	74%
VALUE	65%

OVERALL

70%

AMIGA	
PRICE	£24.99
OUT	Late June

IBM PC AND COMPATIBLES	
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> **Tiertex has put together a fast and competent conversion which scores high in presentation points: a slick introductory sequence, choice of heroes, appropriately oriental music and a wealth of information on screen."**

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Falcon Mission	13.25	13.25	New Zealand Story	13.25	16.25	*Ultimate Golf	16.25	16.25
F16 Combat Pilot	16.25	16.25	Ninja Spirit	16.25	16.25	Untouchables	13.25	16.25
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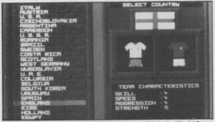
On a diet of pasta, pizza, cappuccinos and football, Gordon Houghton ingests US Gold's World Cup antidote.

Italy 1990

EVERYONE believes that England will win the World Cup, just as they believe in Santa Claus, unicorns and the flatness of the Earth. But why bother enduring the agony and ecstasy of the real thing when you can play it out in the comfort (and, more importantly, safety) of your own home?

As if by magic, this is such a game – which not only incorporates full-blown tournament play based on the Finals in Italy but also has a one or two player 'friendly' option and variable game lengths between two and 45 minutes.

The one player friendly allows you to set human and computer skill levels via team selection – so when you get too good, you can pick Egypt and play against the Italians. The two player friendly is similar, but it's more satisfying if you select Italy for yourself and give a like-minded footy chum the duff Egyptians.


SELECT COUNTRY
ITALY
AUSTRIA
U. S. A.
CZECHOSLOVAKIA
ARGENTINA
CAMEROON
U. S. S. R.
ROMANIA
BRAZIL
SWEDEN
COSTA RICA
SCOTLAND
WEST GERMANY
YUGOSLAVIA
U. A. E.
COLUMBIA
BELGIUM
SOUTH KOREA
URUGUAY
SPAIN
ENGLAND
EIRE
HOLLAND
EGYPT

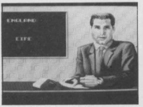
TEAM CHARACTERISTICS
SKILL : 4
SPEED : 4
AGGRESSION : 4
STRENGTH : 5

WHETHER you play a friendly or launch yourself into the World Cup itself, team selection is where tournament life begins. It acts as a difficulty level, since teams (like their players) have relative values of skill, speed, aggression and strength.

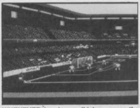
A As far as packaging and game structure go, **Italy 1990** has everything you could want from a footy game. The accompanying World Cup File-O'-Facts is very impressive, with a full run down of the teams, great players of the past, brief cup history, venues, players to watch and a tough trivia quiz. The game structure incorporates the whole tournament format – including the names of all the (likely) players and locations and the group/round framework. When it comes down to the actual football, things aren't so good. For a start, you have two basic options in possession: because there's no radar or any other indicator to tell you where your players are when you pass, it's a question of kicking the ball up-field and hoping there's a player there. The alternative is to dribble the ball about 80 yards into your opponent's net (as long as your player is fast enough). Gameplay is so reliant upon relative player statistics that there's little room for human skill and every game becomes a simplistic representation of the real thing rather than an enjoyable simulation. There are plenty of niggly points, too: ball movement is fair, but the bounce is unnatural and it's sluggish on the ground. Throw-ins are poor, with limited control over direction, and the tournament is far too easy to win. Pick any of the top eight teams and you sail to the title on your first go. If the football had been anything like the presentation and packaging, it could have been a winner. As it stands, it goes out in the second round.

ST The ST version is due at the same time and should be an accurate conversion right down to Bryan Robson's shoulder injury.

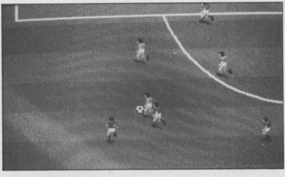
PC IBM (and compatible) owners on their way to Italy, don't sell that air ticket! No PC version is planned.


ENGLAND
EIRE

TV-STYLE presentation gives the game extra spice and realism. An anonymous announcer reveals the match details (Group F, 11 June 1990, v Eire), where it's played (Sant Elia stadium, Cagliari) and the favourites to win (England).



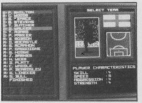
WHENEVER there's a goalkick or corner, the action switches to a 3D view. The direction in which you hold the joystick and the amount of time you hold down the firebutton determine the angle and strength of the shot.



AN EIGHT-WAY scrolling pitch is where the action really starts. The ball is automatically trapped and sticks to the players' feet as they run. Players can shoot, pass, tackle from in front or slide from behind, head the ball or chip it. How fast you run, how hard you tackle and how far you kick the ball are all dependent on player characteristics.

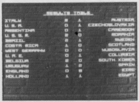
GOAL
ACCOLADE
US GOLD
Ariola Soft

IMPORTANT moments have their own scoreboard message and natty ditty. No prizes for guessing what's just happened: it's the next best thing to digitising a South American commentator screaming 'Goooaaaaaaaaaaal!'


SELECT TEAM
FINISHED

PLAYER CHARACTERISTICS
SKILL : 4
SPEED : 5
AGGRESSION : 4
STRENGTH : 4

AFTER selecting one of eight possible formations, you pick the team from a squad of 20. Shilts is a cert, no game would be complete without Stuart 'Hatchet Man' Pearce and Robbo slots into his usual midfield spot (as long as he hasn't broken his nose). But are you going to tackle the Gazza question – will you drop Chris 'lollop' Waddle in favour of the Mars Bar Kid? Dare you sacrifice the statistical evidence of skill, speed, aggression and strength just to get the team you want? England's World Cup could be at stake!


RESULTS TABLE

ITALY	2	1	AUSTRIA
U. S. A.	0	1	CZECHOSLOVAKIA
ARGENTINA	0	1	CAMEROON
U. S. S. R.	2	0	ROMANIA
BRAZIL	2	1	SWEDEN
COSTA RICA	1	0	SCOTLAND
WEST GERMANY	0	0	YUGOSLAVIA
U. A. E.	0	1	COLUMBIA
BELGIUM	2	0	SOUTH KOREA
URUGUAY	1	2	SPAIN
ENGLAND	0	[illegible]	EIRE
HOLLAND	1	1	EGYPT

THIS IS what it's all about at the end of the day – points for performance and bums on seats. The lads done well. Once all the computer-generated results have been taken into account, the full list of six groups is displayed. Qualify from this selection of football midgets and you reach the Second Round, Quarter Finals or Semis. And who knows – maybe you can achieve what Bobby Robbo is dreaming of... England as champs?

ITALY 1990
US Gold

AMIGA	
PRICE	£24.99
OUT	Now
GRAPHICS	77%
SOUND	53%
PLAYABILITY	50%
VALUE	62%

OVERALL
60%

ATARI ST	
PRICE	£24.99
OUT	Now

IBM PC AND COMPATIBLES
N/A

> **"As far as packaging and game structure go,** Italy 1990 **has everything you could want from a footy game. The accompanying World Cup File-O'-Facts is very impressive, with a full run down of the teams, great players of the past, brief cup history, venues, players to watch and a tough trivia quiz."**

Fire And Brimstone

FIRE AND BRIMSTONE
Firebird

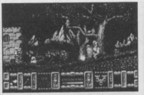
ATARI ST	
PRICE	24.99
OUT	Now
GRAPHICS	89%
SOUND	70%
PLAYABILITY	82%
VALUE	66%

OVERALL
79%

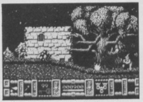
AMIGA	
PRICE	24.99
OUT	Now

IBM PC AND COMPATIBLES
TBA

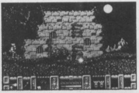
> **"This is one of the trickiest games you could hope to play, and if you can endure the repetitiveness of some very tough challenges, it's got plenty of mileage."**



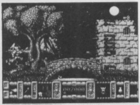
THOR'S big adventure begins here. Don't be intimidated by the blue troll, because he kills you if you take a single shot at him: just walk calmly past and hop over the fire. Most animals and birds are fair game – shooting the owl seven times makes it disappear, dropping a potion. There are four types of potion altogether: bridge builder, extra jumping ability, lightning bolt and illumination for dark rooms.



THE THIRD screen is simple, as long as you avoid the birds. Stand near the witch, dodging her cauldron spells and fireballs and shoot her five times. If you don't do this in time, one of her spells may hit Thor, slowing him down, speeding him up or reversing the joystick controls. When she's gone, she leaves a potion and a nasty little red toad which hops towards you. Avoid it. There are 35 such enemies in the game – and they all need different tactics to defeat.

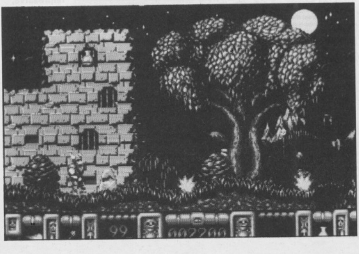


SCREEN Two is a little trickier. Climb the building via the ladder and you get fried, so stand to the left of the toothed pit and jump upwards instead. There's usually a key here, so pick it up – only if Thor collects all four key parts in each kingdom can he progress to the next level. There's also another mace here – Thor can only carry two weapons at once, and there are four types in all: the fireball and mace he begins with, a magic ice-ball and his hammer, Mjollner. There's an opportunity to total massive extra points by sitting on the left of the screen and killing the birds as they come.



SCREEN Four reveals an apple tree – avoid the falling apples as they reduce your health by 10 points, but pick up the tasty cluster of red apples which restores health. Not all fruit is good for you! If there's a key here, collect it, then jump onto the castle walls at the right of the screen.

YOU SHOULD emerge on the castle walls in the fifth screen staring at a potion dead ahead. There's no way you can cross those two fires and that pit without help, so you cast a bridge potion, which spans the whole screen. Collecting the potion in the window, you recall something you read about shooting over a full moon – doing so, a magic book drops apparently from nowhere. Collecting it rewards Thor with huge bonus points. This is one of four types of treasure to be found: ankhs give an extra life, a watch bestows temporary invincibility, and orbs, chests, cups and jewels all give minor bonus points.



Norse to see you, to see you, Norse. Gordon Houghton gets a Thor thumb testing Firebird's mythological adventure.

BEING a god is no laughing matter. Being Thor is even worse – he's always picked for the jobs that no one else can handle. There he was, sitting in Asgard, when he gets the call to stop a warped and evil goddess named Hel. Deep in dark and gloomy Niflheim she's plotting to infiltrate and corrupt the eight worlds of the Norse kingdom – because that's the kind of thing that purveyors of devilry do best.

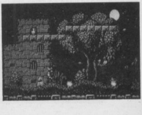
Not even a heroic deity can do this job alone, though – Thor has to call on your help to guide him through the four kingdoms. These are divided up into flick-screen areas, each containing puzzles to be solved before you can successfully complete the kingdom – sometimes it's just a case of picking up an object and walking through, at other times there's a very obscure solution.

Thor's principles are simple: beware the obvious and engage the unusual – things aren't always what they seem.

ST This is one of the trickiest games you could hope to play, and if you can endure the repetitiveness of some very tough challenges, it's got plenty of mileage: the worlds aren't huge, but they're very tough. Control over Thor is responsive, with accurate collision detection and the ability to move whilst jumping. This means that the gameplay's merit relies on your wanting to see what the next screen looks like and figuring how to solve it – **Fire And Brimstone** is unusually strong in this department because some screens are extremely hard to solve. Graphically it's gorgeous throughout, each of the worlds having a different style and theme. The sound is less impressive – apart from a decent heavy metal title screen tune, the effects are more functional than outstanding. Even so, there's plenty of variety, with masses of monsters, potions, weapons, traps and hidden treasures. The best way to succeed is by constantly trying things out – a long and frustrating process. It's good, but you need a strong masochistic streak to enjoy it, and more than a little patience.

A Apart from a slightly crisper soundtrack, the gameplay translates blow for blow. So there you go.

PC No hammer-wielding opportunities on the PC – there are no plans to convert Thor's adventures just yet.



COLLECTING the potion on Screen Six gives Thor extra jumping ability. If his health drops to zero, a life is lost and he is forced back one screen. This also means that all magic he activated is dispelled, and all extra abilities are lost.

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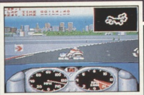
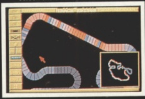


Screen shots from various versions.



Radar can't detect it –
F-19
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F-19

STEALTH FIGHTER

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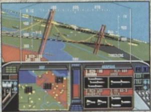
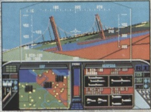


Imagine Falcon – imagine a few hundred square miles of fantasy.

Imagine F29 – imagine a few thousand square miles of fantasy.



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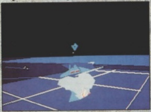

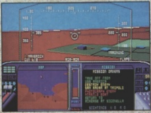

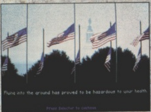

Flying into the ground has proved to be hazardous to your health.

Press Selector to continue

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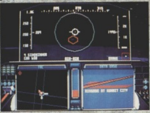
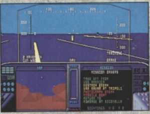
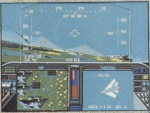
Graphical detail and depth of gameplay are claims made by others – here they are reality.

FLY F19 SOON ON YOUR ATARI ST AND COMMODORE AMIGA.







MICROPROSE

IBM Screen shots shown. Actual screens may vary.

Ant

Having saved Lizard Breath from the hands of Cinemaware's giant ants last year, Gary Whitta hoped the nightmare was all over. But it was only just beginning...

IT CAME FROM THE DESERT II: ANTHEADS
Cinemaware
And Mirrorsoft

AMIGA

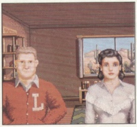
PRICE	14.99
OUT	Now
GRAPHICS	93%
SOUND	96%
PLAYABILITY	92%
VALUE	82%

OVERALL
91%

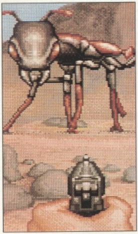
ATARI ST
TBA

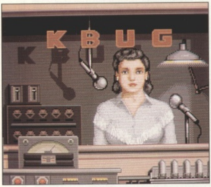
IBM PC AND COMPATIBLES
TBA

> **"Not once in the five years since the defeat of the mutant ants had anyone suspected that there was a second queen, thirsting for the destruction of all that is human..."**



YOU AWAKE to find yourself in unfamiliar company, who soon introduce themselves as Dusty and Biff. According to Biff, you were carried from your mangled truck and brought here to safety to avoid the government agents who are hot on your trail. When you start babbling on about Doctor Wells, Dusty informs you that he's been dead for over five years! Allowing you to use the vacant house as a safe hiding place from Federal Agents, Dusty advises you to get some rest. But rest is the last thing on your mind...





THE BEAUTIFUL DJ Dusty over at KBUG Radio soon warms to your charms and, after a little hesitation, breaks the town pact and tells everything about the horrible events of five years ago. Mutant ants? It sounds impossible, but then what else could have done that to your truck? Dusty kits you out with a pistol and a Geiger counter, and your investigation into the mystery begins...

IT'S BEEN five years since the remote Californian desert town of Lizard Breath underwent the nightmare of an attack by mutant ants – it was only due to visiting scientist Greg Bradley that the town survived at all. But with the terror behind them, and Bradley long since moved on, the inhabitants of Lizard Breath have vowed never to talk about the dreaded ants again. They never had reason to.

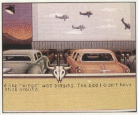
Until now.

You are Brick Nash, a tough ex-fighter pilot just returned from the war in Korea and now making a quiet living as a truck driver. But things change when you receive an urgent message from your younger brother Andy (who's just joined the army) who tells of atomic testing to be carried out in the desert outside of Lizard Breath. Andy tells of a note written to him warning of thousands of deaths, and the annihilation of the town. "Warn Dr Wells – he alone can stop the disaster!" it ends. Acting on impulse, you attempt to avert the testing by stealing the army truck carrying the vital plutonium triggers! As you speed towards Lizard Breath, the truck is overturned by a huge unseen animal, and you are knocked unconscious. But when you awake the nightmare is only just beginning...

A To be honest, **Antheads** doesn't radically change **It Came From The Desert.** What you get is the next episode in the story – effectively the same game built around a new mystery, with new puzzles to solve and the odd gameplay tweak. But this no bad thing, as it's precisely what Desert needed – there's no need to change the core of the gameplay drastically, as it works brilliantly already. With a new storyline, it effectively is a new game, as everything has to be solved from scratch – you can't take anything for granted, no matter how well versed you may be with the original. The brainwashing of the townsfolk adds an extra dimension to the proceedings, and with only 10 days to destroy the second queen (as opposed to 15) you have to work fast. And don't forget of course that you need the original It Came From The Desert to run Antheads.

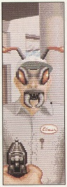
ST It Came From The Desert is due out on the Atari this October and, unlike the Amiga original, is expected to run on machines with half a Megabyte – although it's not certain now many disks it will occupy yet. As for Antheads, there are no immediate plans, but you could well see something next year, depending on how the first game fares.

PC Expect to see IBM-compatible ants crawling your way in the original It Came From The Desert in October, with EGA supported at least. As for Antheads, it's the same old story – no plans as yet, but a chance of something next year if Desert takes off.

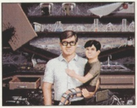


d like "Wings" was playing. Too bad I didn't have
stick around.

KEEP up with the times. Don't forget that five years have passed since the first adventure, and there are a few cosmetic changes to be found. The local drive-in cinema, for example has stopped showing Rocket Ranger in favour of Cinemaware's forthcoming World War One flight simulator Wings!



VISITING Elmer at the local service station, you realise something is amiss when he begins to talk about the giant ants being our friends – and when you offer him a piece of candy, the boy Billy's talk about ants controlling the minds of humans is confirmed! Elmer's face rips apart and is replaced by a hideous ant head! Your only chance before the ant-man's deadly sonic ray knocks you cold is to shoot off the antennae, thus returning an anthead to his former self. As the game progresses, the hospital turns more and more people into antheads, and it's vital that you find and deal with at least three, as each one gives you a number that comes in handy later on...



AFTER the death of Doctor Wells, the Platt University Lab was closed down, and for the last five years it's been deserted. Billy, a young student of the local school, has been following recent events in the desert as part of his project, and has uncovered some strange notes on Dr Wells' desk – something about harvester ants, and genetic mutation. What could it all be about? Billy's dad, for one, seems tight-lipped about the subject: "It can't happen again," is all he has to say. What can't happen again? To thicken the plot, Billy also tells of the late Doc's theory that the ants are brainwashing people in their quest for world domination. According to the boy, the local hospital holds Dr Wells' original notes in the basement, proving his theory. If they could be brought to light something could be done about the approaching menace. But how are you going to get to them?

heads

CINEMAWARE UPS THE ANT-E

IT'S A well-known fact that Hollywood thrives on sequels – there's no greater guarantee of drawing the punters in than releasing a popular movie with a II stuck on the end. It seems strange then, that with Cinemaware's tradition of emulating the movies, it's only now that it's decided to follow up one of its productions. But how – and why – did Antheads come about? Cinemaware's David Riordan explains: "Every time we put out a game, we carefully evaluate the responses from reviewers, industry professionals and game players. Desert I was no exception. When Desert I came out and got rave reviews, won awards, sold thousands of copies and so on, we knew we had to do a follow-up. The Desert gaming environment is constructed to allow for alternative scenarios, so we didn't have to start over from scratch."

As is often the case with sequels, many of the ideas seen in Antheads were actually developed for the original game, but just couldn't be included. "When the original Desert started to get too big, we split these ideas off into a separate scenario which eventually became Desert II: Antheads," David reveals. "One idea that never made it into either game, unfortunately, was the original plan to have multiple monsters – mutant bunnies, lizards and so on. "We had originally intended to include multiple monsters, but after looking at the disk space requirements for doing one creature convincingly, we decided to do one creature well, rather than multiple creatures poorly."

While many sequels are often rather poor re-hashes of the original, Cinemaware was adamant that Antheads would have an identity of its own. "The pace of Desert II is faster than Desert I," explains David. "Desert II spends a good deal of the first act introducing the player to the inhabitants of Lizard Breath. Since this wasn't necessary in Desert II, we jumped right into the action."

"We also wanted the player to be a different character. The player as Greg Bradley in Desert I had been a town insider. Everyone knew him and, for the most part, trusted him. In Desert II the player as Brick Nash in an outsider and a fugitive from the law. This makes it more difficult for the player to get around town and gives the story a harder edge. Ken Melville, who wrote the scripts for both Desert I and Desert II, really had a great time with the Brick Nash character. He walked around for days spouting 'Brickisms' like: 'Dark powers bend my will'. We also wanted to transform humans into 'Antheads'. Jeff Godfrey, one of our ace artists, did a great job creating this effect and Randy Platt, the lead programmer on Deserts I and II made it work on the code side."

And as David explains, the level of toughness was also high up on the development menu: "When we decided to produce Desert II as a separate follow-up game to Desert I, we reasoned that it should be harder than Desert I. Although the individual arcade games are not any harder, the player has only 10 days to stop the ants rather than 15. We knew from the avalanche of positive warranty cards on Desert I that there were loyal Desert fans out there. Since they needed to have Desert I in order to get Desert II, we wanted to make Desert II more challenging for them."

It seems to have worked. "Feedback on Desert I has been tremendous – players have liked the non-stop action and increased challenges. There's only been one slight problem: whenever we start to work on Desert's design, programming or artwork, REAL ants show up on our desks. No-one knows where they come from but it's weird. This is no joke, it really happens!"

While there are no immediate plans for any more Desert add-ons, Cinemaware's interest in the latest gaming technology should see to it that the we haven't seen the last of the mutant ants just yet. "We are currently developing It Came From The Desert CD for the NEC Turbo Grafx CD game system. This version will be Desert III, and will include live actors, stop-motion ants and CD quality music and sound effects – a true interactive movie."

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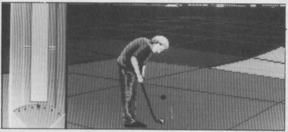
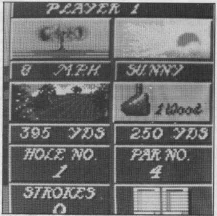


A DIGITISED image of the Great White Shark executes each shot – only to disappear as soon as the ball is in flight... very disconcerting. The Power bar to the left works in a similar fashion to previous golf games: the power bar rises (this time to a massive 112.5 per cent of full power – but use this extra power wisely, as anything over 100 per cent will magnify any errors in the shot) to determine distance, while matching a swinging needle to a fixed bar below determines direction.



PLAYER 1
8 M.P.H.
SUNNY
1 Wood
395 YDS
250 YDS
HOLE NO. 1
PAR NO. 4
STROKES 0

MOST of the information relevant to each shot is easily accessible from the Info screen which automatically appears before each shot. In Practice mode it's always sunny and the wind never blows, but extra information is also displayed, including the facility to restart the hole, replay the shot or move to any other hole on the course. Strangely though, in the more advanced game, although the wind speed is indicated on this panel its direction can only be found by switching to the Swing screen.

Ciaran Brennan swings into action, taking a well-deserved break with Gremlin's long awaited golf simulator.

THE FIRST ever issue of this magazine carried an advertisement for this very game almost two years ago now – doesn't time fly! And although Greg Norman hadn't agreed to endorse it at that stage, the ad sported an intriguing filled wireframe countryside with blurb promising 'the definitive golf game'.

Over the intervening period, the programmers have changed twice, the landscape has been tweaked slightly and now boasts trees that could be best described as abstract (some may use crueller terms), but the host of options promised has survived intact.

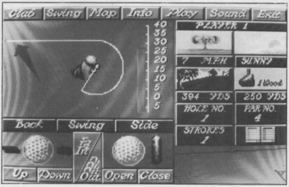
Up to four players can compete in any of four different game styles: Singles, Fourball, Foursome and Greensome (the difference between a Fourball and a Foursome being that the latter is played with only one ball per partnership, while the former is played as normal with only the best score from each pair entered on the card).

There's a caddy to advise on shots (if you want him to), and a number of wind, weather and ball effects that can be brought into play as the player becomes more confident.

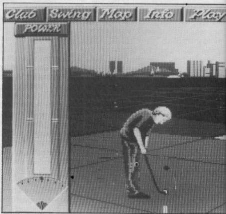
Greg Norman's
ULTIMATE GOLF
Shark Attack

DEFINITELY a facility for the more advanced player, altering the swing's arc affects the flight of the ball – as does opening or closing the face of the club or the point where the ball is hit.

> **"Just about every aspect of the game, the player's stroke and environment can be adjusted to taste. This, more than anything, makes the program an almost invaluable aid to the aspiring golfer."**

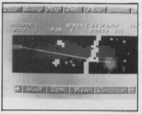


Club
Swing
Map
Info
Play
Sound
Exit
40
35
30
25
20
15
10
5
0
5
PLAYER 1
7 M.P.H.
SUNNY
1 Wood
394 YDS
250 YDS
HOLE NO. 1
PAR NO. 4
STROKES 1
Back
Swing
Side
In
Out
Up
Down
Open
Close



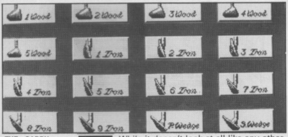
Club
Swing
Map
Info
Play
POWER

PUTTING is probably the most disappointing aspect of the whole game. There doesn't seem to be any way of determining the green's slope, it's almost impossible to over-hit a stroke and Greg's digitised image appears to hit the ground rather than the ball!



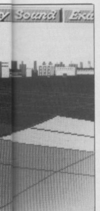
Club
Swing
Map
Info
Play
Sound
Walk
Turn
View
Continue

AT ANY point on any hole, call up the map screen to get a bearing on your position relevant to the hole. Also at this point, the player can change the game's viewpoint – especially useful if you end up behind a tree or some other obstacle.



THE CADDY can only carry 14 of the 17 available clubs, so prior to setting out you have to ditch three. The manual advises novices to ditch the 2, 4 and 5 Woods, but as you gain experience you may prefer to customise your 'bag' to your own personal tastes – for example, will you use a Sand Wedge AND a Pitching Wedge?

A While it doesn't look at all like any other golf game, **Ultimate Golf** is remarkably similar in many ways to most of the swing simulators which have gone before it. Where it does differ however is in the range of options on offer: this could almost be described as the Flight Simulator of the golf world, as just about every aspect of the game, the player's stroke and environment can be adjusted to taste. This, more than anything, makes the program an almost invaluable aid to the aspiring golfer – it's actually more valuable as a tutor than it is as a game. But if this sounds a little daunting, you can always switch off all of the options you don't want and use it as a simple 'stroke and walk' golf game. But it's not all a bed of roses: there are some faults (albeit mostly minor) which give the impression that they could have been ironed out with a little more work – strange for a game which has been two years in the pipeline. The ball, for example, doesn't fly altogether realistically – it doesn't change size correctly in perspective and seems to bounce in slow motion once it's hit the ground. The putting section, too, is a touch disappointing – especially considering the level of realism which the program strives for... where are all of the curves and slopes that plague the player on every green in the real world? There are some innovative aspects certainly, including the ability to 'walk' the course and the inclusion of varying weather conditions, but this is still some way off being the definitive golfing simulation.



ST Never in the history of 16-bit gaming have two versions of the same game been so similar in every aspect: in fact, if there wasn't a tiny audible difference in the oggle (the sound that the ball makes when it drops into the cup apparently), these two would be the most identical of twins.

PC The PC version is agonisingly close to completion, but nothing has been seen as yet. An EGA version is a certainty, but a price and VGA, AdLib and Roland compatibility have yet to be confirmed.

GREG NORMAN

A LIFE

GREGORY John Norman was born in Queensland, Australia on February 10th 1955. Now resident in Florida with his wife Laura and two children, the man who was to become known as the Great White Shark turned professional in 1976 and has since won 58 major tournaments across the globe. Although he only joined the major tour in 1983, the strapping six-footer earned the rank of World Number One in 1986 and to date has career earnings of over $3,000,000 under his belt. Norman is a constantly exciting player and undoubtedly the biggest hitter in the game, but he's also one of the world's unluckiest golfer: to date he has lost four major tournaments on the last hole when his opponents have pitched into the hole from off the green!

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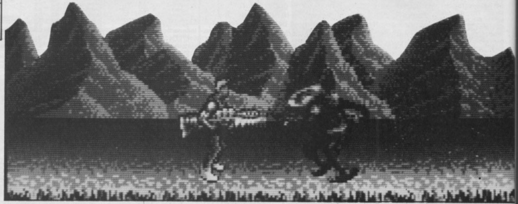
IBM PC AND COMPATIBLES
N/A

AMC

For action, adventure and career advancement, join the AMC. Kati Hamza visits boot camp.

FORGET the army. The really upwardly mobile hard man of the 23rd century joins the Astro Marine Corps – what the guys in the know call the AMC. What distinguishes these boys from the ordinary man in the street is their total devotion to duty. That means when they go on a timed mission to decontaminate a planet covered in Deathbringer aliens closely followed by the lair that spawns the vicious beasts themselves, they hardly even flinch. So what if these mutants are tough, mean and unspeakably ugly? A man's got to do what a man's got to do. Well – as long as he's got his high-powered machine gun and a supply of grenades with him.

> **"There's nothing exceptionally special here – just an ordinary left-to-right scrolling blaster with a few bonus pickups – but what there is is well-crafted, polished and slick."**



THESE aliens were irritable before you ever stepped foot on the planet and throwing your weight around with a gun hasn't made them any friendlier. The further you get, the tougher they come – anything from killer worms, to huge mechanical robo-machines and Yurk snakes.

A AMC endows its monster mashing with a bit of class. The main marine sprite marches in time to hypnotically mellow music, wielding his mega-bazooka against a background of pink and dusty blue sunsets scrolling by in parallax. Like Psygnosis' **Beast**, which this resembles graphically but can't really match for detail or variety, AMC goes for the designer look – and it actually works. In terms of gameplay, there's nothing exceptionally special here – just an ordinary left-to-right scrolling blaster with a few bonus pickups – but what there is is well-crafted, polished and slick. Unusually for a Dinamic game, it's not impossibly difficult either – just hard enough to inspire you with a man-size desire to win. Action freaks might find it a bit lacking in substance, especially at the hefty price, but anyone tempted by the thought of 18 different soundtracks' worth of marine corps extermination should definitely consider joining up.

ST This version's been held up in training but should be fit enough to join its big bazooka brother in a month or so. The Amiga's 32 colours and extended soundtrack won't be present, but in terms of action, there shouldn't be a hair's breadth of difference between them.

PC In accordance with orders from top brass there are no plans to try ambitious PC marines out in the field. Sorry guys – keep on training.

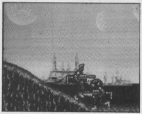
ASTRO-ACCOUTREMENTS

AN AMC expedition is a constant effort to maintain life-supporting energy levels and avoid draining collisions with alien life-forms. Luckily all kinds of goodies are airlifted down to you in pod form. A quick blast with the bazooka, and it reveals anything from hardware improvements to energy, grenades or extra lives. Pick-me-ups specifically crafted for the tired astro-marine include...

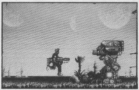
POSITRON SHIELD

TWIN SHOT LASER

TOTALLY EFFECTIVE DISCHARGE

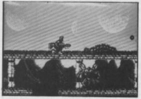


ROLLING hummocks aren't just for decoration – they introduce an extra element of skill. Even when there isn't a man-eating plant waiting at the top, the angle of the slope affects the direction of your shots. Aliens are a tad harder to wipe out when you play king of the castle and they march up the hill.

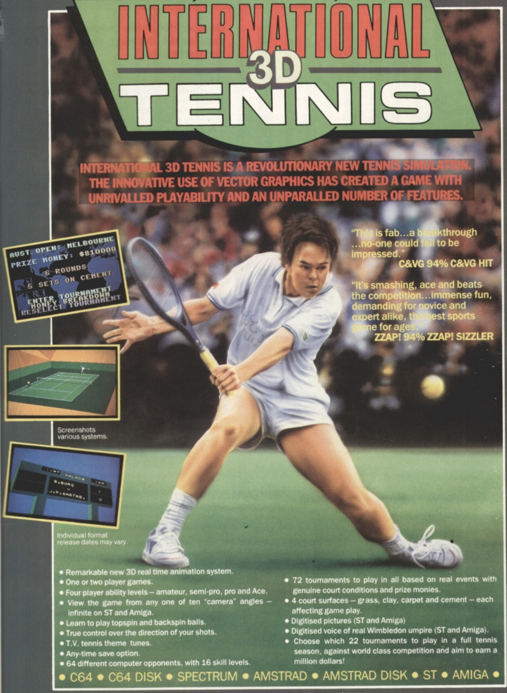


THE A34 Walker is a creature of many mechanically assembled parts. That's why exterminating one is a combined question of blasting the machinery on the bottom as well as the top.

HUGE monsters are liable to be hiding in the most innocent looking places so it pays to be cautious. Try dispatching this one with a quartet of grenades.



MOVING platforms try a good marine's mettle to its limits. Mis-time a jump and you end up as monster fodder. Ruined buildings are best approached with the utmost care. A solid looking floor isn't always as substantial as it seems.



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PALACE

PHOTON STORM
Arc

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IBM PC AND COMPATIBLES
N/A

Photon Storm

Gordon Houghton indulges in some psychedelic shooting, courtesy of Arc and Jeff Minter.

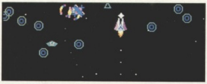
THE YAK is back! And he's still taking a relaxed philosophical stance on storylines – **Photon Storm** doesn't have one. It's a shoot 'em up plain and simple: You against Them in a wrap-around eight-way scrolling universe.

At your disposal is a ship manoeuvred by a combination of mouse and keyboard – blasting and movement are independently controlled, so you can fire as you flee. What you fire at is as wide a range of mean, low-down aliens as you could possibly (not) wish for. Both sides are trying to grab plutonium pods – You to provide shields for inter-level hyperspace, Them to activate their battleship. Wipe out everything in sight and you can progress to the next level.

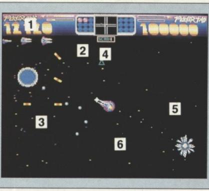
A Photon Storm is a shoot 'em up of the old school: minimal graphics and sound but quality effects and loads of aliens. The accent falls purely and simply on gameplay, with fast action chases, a touch of limited progressive weaponry and your finger constantly on the firebutton. The combination of mouse and keyboard works well enough and provides great ship manoeuvrability – though it takes time to master the controls. At first you just fly around aimlessly, keeping half an eye on the scanner and looking out for plutonium. It's only when you learn to use the Stargate and manage to combine thrust, boost and firing that you appreciate the game's depth – it's also the only way you can progress beyond the first few levels. Photon Storm doesn't make full use of the Amiga's graphics and sound, but it's irrelevant as the action is so fast-paced that there's barely time to notice it. In compensation, there are plenty of neat touches – an unusual pause mode, a three-way or single fire option, the ability to control movement and shooting independently and a neat high-score table. In fact, there's just about everything you'd expect from a Jeff Minter offering right down to the yak and reference to Pink Floyd. It's a game of psychedelic colour schemes, speed and simplicity which falls somewhere between Williams' **Defender** and Palace's **Cosmic Pirate**. No pretensions, no frills – just a good, if slightly expensive, old-fashioned blast that will appeal to most shoot 'em ups fans.

ST Identical in all respects bar sound, which comprises some unimpressive bleeps and blips – the colourful graphics and relentless action are retained.

PC Sad news for llama lovers: Jeff has no plans to convert Photon Storm to the PC.



AN ALIEN's easy to spot – it's everything that isn't you or a plutonium pod. Terminate the scum in single-fire mode for double the points, but if they start using bullying tactics and home on you, reach for the smart bombs.



1 EVERYONE needs turbo in tight situations. Its supply is restricted and indicated by this bar. It replenishes itself, but only slowly.

2 SMART bombs are fitted as standard, but extra ones are gleaned from the wreckage of Starflakes. Once detonated, they kill most objects on screen in a blast of colour.

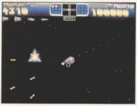
3 THE ENEMY Battlestar is dangerous even when deactivated – it spews out bullets at a frightening rate and can't be destroyed.

4 THE SCANNER is the most vital instrument in the game. Featuring automatic scaling up to eight times normal size, it warns of enemy approaches.

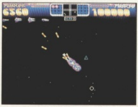
5 STARFLAKES are relatively harmless and yield bonus object pods, such as smart bombs, invincibility or an extra life.

6 THIS is your ship. As well as standard laser fire, it's kitted out with limited smart bomb and boost capability.

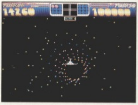
> **"The accent falls purely and simply on gameplay, with fast action chases, a touch of limited progressive weaponry and your finger constantly on the firebutton."**



THIS triangular Stargate is your passport to the next level, and many more things besides. Enter it before you bump off the aliens and it warps you straight to a plutonium pod – if there aren't any left, it throws you next to a Starflake.



PLUTONIUM pods are collected simply by flying over them. You can carry more than one at once for extra points – either way, make sure you get them safely back to the Stargate and kill any alien you see carrying one.



BEFORE warping to the next level you have to negotiate the Hyperspace Tunnel – keep your ship in the theoretical centre of the tube or you lose shields. On early levels it's easy. Later on it wriggles like a snake.

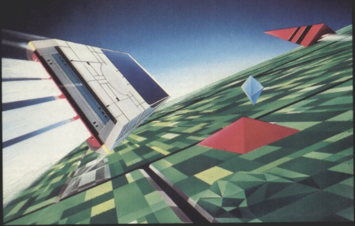
MR MINTER, TWO SHEEP AND A RAM

JEFF MINTER, Pink Floyd fan, lover of llamas, and owner of Mollie and Flossie – a couple of "very intelligent" sheep – explains that Photon Storm was very much inspired by the Williams style of arcade games, particularly **Sini-Star**. "I like having a very, very fast game – and on the ST, at least, too many bitmaps floating around slows everything down."

Work in progress currently includes **Defender II**, also for Arc, which will feature the original's minimalist style graphics with loads of different full-screen and half-screen scrolling routines thrown in. A completely new array of weapons systems is planned, with plenty of psychedelic explosions, a hyperspace sequence and a stage which lets you "bomb the crap out of everything."

As for the future, Jeff's well interested in doing a follow-up to **Trip-a-Tron** using his Parsec Graphics Board, though to do it properly he reckons he'd need a lot of money and a musician – he hasn't found either yet. A game construction kit featuring Minter's own scrolling and sprite routines is another possibility and some day he'd even like to program something exclusively for the Amiga – a machine he's learnt to like a lot more than he used to: "It's a smart bit of kit." Meanwhile there are always the sheep to be fed . . .

THUNDERSTRIKE



IBM PC VGA SCREEN SHOTS

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ThunderStrike is 3D arcade action, using solid polyhedrons and solid relief techniques to create a breathtaking contoured landscape. With super-smooth 3D scrolling the gladiator's craft hunts and attacks the enemy vessels in deadly low-flying combat. The action is tracked by a camera following close on the tail of the player's craft, whether flying along a trench or hugging the undulating contours of the ground.

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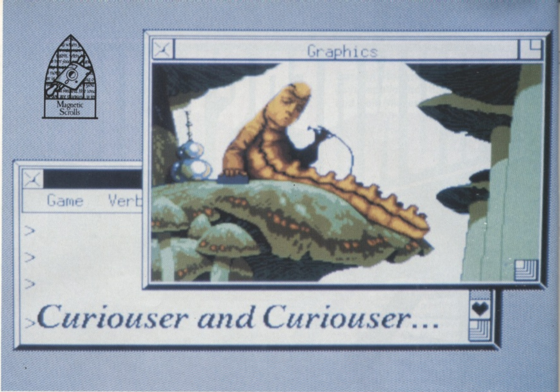

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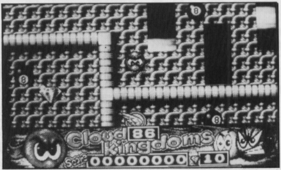
Cloud Kingdoms

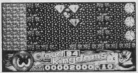
Kati Hamza develops an interest in rubber and plays ball with Millennium.

BOUNCY of bottom and rubber of skin, Terry the sphere is in trouble again. That dastardly, devious Baron Of Bonsai has filched his magic crystals and stashed them on a series of magic clouds. Does Tel flinch? Not likely. He nips up to the offending kingdoms in his lean, green skycopter and gets ready to rubber and roll.

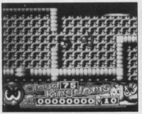
Devised by Dene Carter, author of the classic C64 games Druid and Enlightenment, and more recently Dragon's Breath on 16-bit, Terry's crystal-collecting caper is divided into a series of progressive multi-directional scrolling levels. There are four worlds to choose from initially, with each completed kingdom allowing access to several more. So – will Terry leave with a bag-full of cash or will all that bouncing and banging just end with a twang?



MARAUDING Eight-balls and Bad Insect Monsters are the scourge of Cloud Kingdoms. A furtive brush past is just about survivable but a full blown collision is enough to send Terry's energy counter right down to zilch. Bouncing over the beasties is best.



A HANDY crystal counter at the base of the screen lets you know how many jewels remain to be collected. Possibly even more important is the central counter: Tel starts off with 99 Manukas which keep on ticking down to zero until our lovable round – head runs out of time.

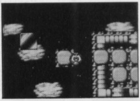


THOSE bits of yummy fruit aren't just finger-lickin' good, they also contain plenty of healthy protein points. Pick 'em when ripe or they just disappear.

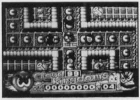
A Bug-eyed bouncy balls, evil barons, lethal ladybirds... **Cloud Kingdoms** has cuteness factor coming out of its ears. Terry is big in the expressive eyes department, his supporting cast features appropriately cuddly animation and the recognisable theme tunes associated with special objects fit in snug as a bug in a rug. What's most noticeable about the gameplay is how well it's been designed. The bumpers, icy surfaces, magnets, hidden rooms and monsters ensure variety – every level really is different – and the relatively high difficulty level guarantees plenty of substance. What's significant isn't so much the originality of the features – bits of pinball, **Incredible Shrinking Sphere**, even **Marble Madness** all get a mention – but the ingenious way that the elements fit together. On the other hand, it is occasionally a tad too easy to get stuck in the kind of dead end situation that forces you to restart a level, and 32 gaseous kingdoms aren't quite enough for the asking price. That aside, Terry's rubbery romp may bounce into the big time yet.

ST ST owners with a fetish for gaseous guttapercha are also in for a treat. This version of Terry's elastic enterprise looks and feels exactly like the Amiga version shown – right down to the digitised boing.

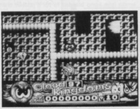
PC On the visual front, EGA and VGA are supported. When it comes to sound however, there isn't quite as much. Still, this in no way serves to detriment the proceedings.



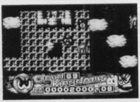
A FOAMING tankard of 'XX' may tempt Terry to tipple but he only ends up seeing double the diamonds and wandering into parts of the screen he never meant to reach. Getting skinless is not good for you.



CLOUD surfaces exert their own particular influence over the action in hand. In this case it's magnets reducing Terry's bouncability, but it could be anything from slippery ice blocks and collapsible floors to pinball bumpers and directional thruster tiles.



BARON Bonsai, crafty crystal kidnapper, is also a pretty good sport. Some of those jewels may look impossible to reach, but wherever necessary he's left a few helpful devices behind. They include such goodies as invincibility pods, extra time, keys and (as in this case) a couple of angel wings. One or two Manukas of unaided flight make child's play of otherwise unsurmountable walls.



WHEN in doubt paint your way out. Landing on a pot of emulsion is really just an excuse to paint a magic bridge and very handy for getting to those crystals the dastardly baron has placed just out of reach. Watch out though – running out of colour without realising it is a first class ticket into oblivion.

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ROTOX

US Gold's robot combat trainer is based on a whole new graphical perspective. Gordon Houghton casts a revolving eye over the first ever Rotoscape romp.

CYBORG 389273, Kowolski J, is a by–product of 22nd Century combat on the surface of Titan. Once human, he was a trooper in the elite marine corps, a stereotypically mad German scientist combined his remaining limbs with a mass of computer-assisted mechanical technology to create the first in a series of experimental models.

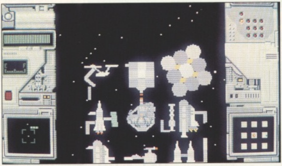
Kowolski is now known as the RemOTe Offworld Xenoprobe, Mark 1 – ROTOX 1, for short. The 22nd century is not unlike many others: ROTOX has to be quality-tested at the Solar Exploration Company's training complex beyond the orbit of Neptune, and market forces will determine his future.

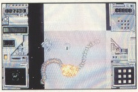
If he survives the nightmare environment of deadly machines, hostile life-forms and shifting terrain, he becomes a lethal fighting machine. If he fails, the identity of Kowolski becomes a memory.

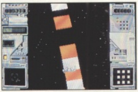
ST The most immediate impression created by **ROTOX** is the near-nauseous sensation caused by the Rotoscape system. The effect is similar to that in Namco's coin-op **Assault**, where the landscape and all its occupants rotate around the player. It's a very effective tool, and one which transforms an ordinary shoot 'em up into an enjoyable blaster-cum-platform game. Part of the fun comes from getting disoriented and not knowing where to go next. The backgrounds themselves are brilliantly designed – difficult, but not insurmountable – and you soon learn to use the old Battlezone technique of reversing away and turning from enemy fire. The alien enemies aren't the most imaginatively designed, but the combination of dodging and returning enemy fire whilst trying to maintain your footing on shifting terrain is extremely compelling. It's this aspect which demands most skill and which proves the most rewarding. ROTOX doesn't have great visual or aural effects, but its structure, variety and unique graphical system make it one game to watch out for.

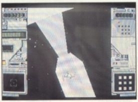
A What's said of the ST version applies here. The only noticeable difference when the two are played side by side is the beefier sound.

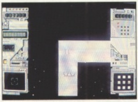
PC Supporting CGA, EGA and VGA, PC ROTOX will have music and effects compatible with AdLib and Roland sound boards.


THE TESTING complex comprises 10 terrains, each divided into nine sectors. Every landscape is unique in design and offers individual problems: some are populated by particularly hostile opponents, most contain plenty of platform obstacles.


EACH sector always plays host to hostile aliens, all of whom are able to reduce ROTOX's shield capability – their relative position is displayed on the radar to the right of the screen. Only when the sector is cleared of all opposition can ROTOX progress.


FALLING off the edge of a platform means that vital energy is lost along with any weapons collected. Between section platforms are often the narrowest and most severely shifting areas – who said walking was easy?


COMPLETE one terrain and ROTOX is warped to the next – and it's inevitably more hostile. Level Two mostly comprises a few new aliens, a lot of the old ones and some excruciatingly tight platform obstacles.


ALL terrains feature bolt-on equipment to collect (often heavily guarded). These grey canisters contain items such as extra energy, jetpack fuel and new weapons. Both ROTOX's and his opponents' armoury has a limited range.

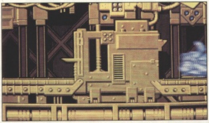
> "The most immediate impression created by ROTOX is the near-nauseous sensation caused by the Rotoscape system... the landscape and all its occupants rotate around the player. It's a very effective tool..."

LET'S TWIST AGAIN

ROTOX is the first game from Creative Materials, a team of programmers risen from the ashes of Binary Design. As the latter they wrote 'a whole potfull of budget stuff', and recently their 16-bit attention was focussed on the conversions of **Double Dragon** and **Shinobi** – all for Virgin Mastertronic.

They like to describe themselves as 'very much a team', comprising Mick West (programming and sound on ROTOX, plus some design), Nick Lewis (graphics), Mick West (design), Dave Leitch (design), Nick Vincent (design) and Kevin Collier (music). The boys have been working on ROTOX since 1988, when the original concept emerged from an experimental screen zooming and rotation routine. Once they'd worked it up into a game idea, they separated the system code from the game so that they could use it as a general design utility – Rotoscape was born.

Immediate future plans include another Rotoscape game for US Gold, titled **Operation Harrier**. It's a slight development from ROTOX in that it will make constant use of the zoom facility and have smoother rotation – the current system staggers over 1/16th of a circle. In the more distant future the team don't see themselves as using Rotoscape indiscriminately, nor returning much to coin-op conversions: "We're thinking of branching out into full 3D on 16-bit – we've already knocked up some demos for US Gold."


ROTOX meets a crushing defeat at the hands of his adversaries. In this animated sequence, the exhausted hero gets compressed into a cube of scrap ready for the heap. Better luck next time...

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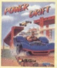

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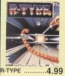

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Myth Ratings: **Crash 91%, CU 90%, Amiga Format 87%, TGM 85%**

- *Sim City or Drakkhen* rrp 29.99. Choose one free with membership. *Of Drakkhen,* ***ST Action said:*** "Drakkhen really impressed me. For me, the game was a subtle cross between my all-time favourite, Dungeon Master, and the SSI fantasy role-playing games. The graphics are superb.... Overall, Drakkhen is an excellent RPG, one that will take quite some time to beat" and ***Zero said:*** "Absolutely brilliant".
Of Sim City, ***ACE said:*** "Sim City is a politician's - or a gamesplayer's - dream... comparisons spring immediately to mind with Populous... but Sim City seems to have much more depth...." and ***C&VG said:*** "Sim City is utterly fab"

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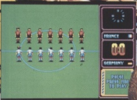
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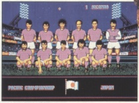
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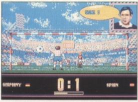
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IMPOSSAMOLE
Gremlin

AMIGA

Price	19.99
OUT	Now
GRAPHICS	72%
SOUND	78%
PLAYABILITY	70%
VALUE	72%

OVERALL
72%

ATARI ST

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IBM PC AND COMPATIBLES
TBA

Impossamole

Has Gremlin made a mountain out of a molehill with its fifth installment in the Monty saga? Gary Whitta burrows to the core to find out.

AFTER slaving away for the last five years in no less than four games (including a spell in prison and a long period on the run from the law), Monty Mole is understandably exhausted. All the more reason to enjoy his exile on the sunny Greek island of Montos, following his last 8-bit excursion in Auf Wiedersehen Monty.

But it's an exile about to be brought to a sudden and unexpected conclusion.

With a clap of thunder and a flash of lightning, Monty is beamed aboard an alien spacecraft where he's given a mission of utmost urgency and a handful of super-owers with which to carry it out.

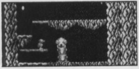
Monty's objective is simple enough in theory, but more than just a little difficult in practice. Armed with his new-found superpowers, the renegade rodent battles through a series of five alien worlds to destroy the Evil Guardians. It's a running 'n' jumping 'n' shooting match to the death.

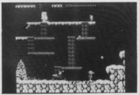
And a mole's gotta do what a mole's gotta do...

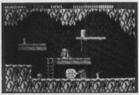
A With **Rick Dangerous**, **Switchblade** and **Axel's Magic Hammer** under its collective belt, Core Design's reputation on the platform scene is unmatched. Unfortunately (and quite strangely), **Impossamole** doesn't quite live up to this reputation. Impossamole looks and feels like a cross between Rick and Switchblade, and even though the latter seems to be the greater influence, the result falls firmly between the two stools. The emphasis is placed more firmly on kicking and blasting adversaries rather than finding clever ways to avoid them, which means there's less demand for skill and more for a fast button finger. This would have been bearable if the kicking and blasting was particularly extensive, but seeing as the enemies are so hard, the death toll is quite limited. The different levels and multitude of characters provide some variety, and Benn Daglish's hi-hop remix of Rob Hubbard's original Monty On The Run score serves to create the traditional Monty atmosphere, but at the end of the day Impossamole's too tough and repetitive. Only the die–hard platform aficionado is going to get much out of this one – and even then it's going to take more than a fair share of patience.

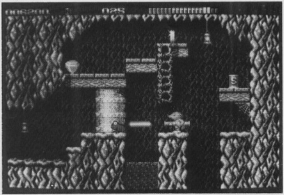
ST Apart from coming on two-disks, Atari Impossamole is identical to its Commodore counterpart.

PC Gremlin has plans for an IBM-compatible Impossamole, but a release date is yet to be set. That said, something should surface before the year is out.


A BIG bad Boss appears only at the end of a level. Expect to do battle with a giant mole-eating worm, a fire-breathing dragon, and even a huge ice-cream cone!


CHOOSE your passage... Four of the five worlds awaiting Monty can be played in any order. However, the Bermuda Triangle can only be attempted when the first four are conquered.


THE FIVE worlds each house a hidden shop. Here, any coins collected can be traded for energy-giving worm cans, weapons and power-up cans.

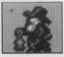

MONTY'S fundamental mode of defence is a kick, but weapons dotted around the playfield provide extra killing power. The bazooka, pop-gun and even Monty's kick are souped-up to three times their original strength by collecting soup (!) cans.

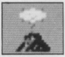
> "With Rick Dangerous, Switchblade and Axel's Magic Hammer under its collective belt, Core Design's reputation on the platform scene is unmatched."

KNOW YOUR ENEMY

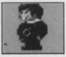
With around 12 types of enemy on each level, the more you know about them the better. Core Design's crash course is here to help...

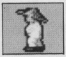
KLONDIKE MINES


MINER
This bearded prospector type plods along the platforms. Kill him to collect a coin.

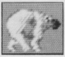

GEYSER
Hot steam jets out of this at regular intervals. There's a pattern to be found if Monty's to get across unscalded.

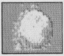
ORIENTAL LEVEL


JAPANESE TOURIST
Wanders about taking photographs. Monty must ensure he's facing the other way when the camera flashes.

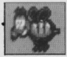

COOLIE
Not too dangerous. He plods about stopping for a rest every now and then. Kill him for a coin.

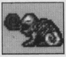
ICE WORLD


POLAR BEAR
Wanders backwards and forwards with the occasional rest. Kill for a coin.

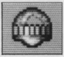

SNOWBALL
Once they get moving they roll towards Monty at high speed.

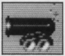
AMAZON JUNGLE


BUZZY BEE
Homes in on Monty but isn't particularly tough. Kill him as soon as he's in range.


CHAMELEON
Licks Monty with its tongue when he gets close enough. Lucky there's a timed pattern to this action.

BERMUDA TRIANGLE


UFO
Moves in a large squarish pattern firing lasers.


CANNON
Fires cannonballs in sequence.

JUMPING JACK SON
Infogrames

AMIGA

PRICE	24.99
OUT	Now
GRAPHICS	74%
SOUND	89%
PLAYABILITY	50%
VALUE	58%

OVERALL 62%

ATARI ST

PRICE	£24.99
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IBM PC AND COMPATIBLES

N/A

Jumping Jack Son

INFOGRAMES' homage to rock 'n' roll has Gordon Houghton strutting his funky stuff.

Rock'n'Roll has been suppressed by the melancholic strains of classical music: Mendelssohn is heard when once there was Minogue, Beethoven is swamping Bill Haley And The Comets. Jumping Jack Son, a bouncing blob related to the inimitable Jumping Jack Flash, is the only rock fan with enough cool quotient to flip the disc and let some real music roll.

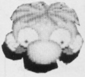
He faces 32 stages divided equally between two skill levels. Game 2 is a gentle-paced affair for junior jivers only. Game B is a much tougher test designed for major music merchants. In both cases, the task is simple: JJS has to uncover hidden pop singles and stick them on coloured record players. When all the records are playing, he moves onto the next stage.

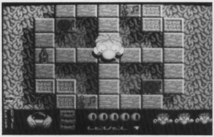
A Without its excellent musical effects, **Jumping Jack Son** would be a mediocre puzzle game. The graphics are imaginative – bags of colour and some cartoon-style characters help convey the comic tone – but lack overall variety. The front end is adequate, with two skill levels, an attract sequence and password system, and a massive highscore table, but it fails to compensate for the dominating drawback in the gameplay: repetition. The cosmetic effects of bonus objects, classical instruments in pursuit and comic action fail to disguise gameplay at its most basic. It's the same for every level apart from the bonus stages: colour the tiles, collect a record, play it. Jumping Jack Son is where it's at if you want an excellent interactive music demo. Anyone in search of compulsive action should steer clear.

PC The Atari version's graphics and gameplay are indentical to the Amiga's. The only deficit is that fewer sampled music tracks are featured.

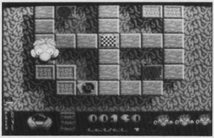
ST Bad vibes for PC dudes: Infogrames ain't planning to liberate rock 'n' roll on your machines.

"Without its excellent musical effects, Jumping Jack Son would be a mediocre puzzle game."

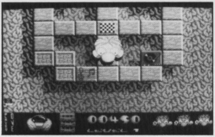




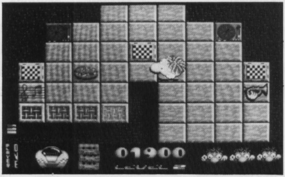
JUMPING Jack Son begins every level from this chequered tile: if he stands on it he's invincible and no monster can move. The tile also acts as an impassible barrier if Jack's being chased.



EACH level contains special zones with coloured tiles: as JJS bounces on them, his fluorescent hair cycles through a series of lurid shades, corresponding to the colour of the tile below him. When all the tiles in a zone register the same colour as one of the record players on that level, a record magically appears.

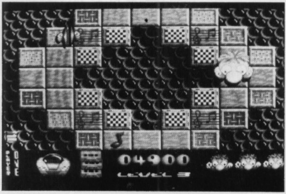


STORING the disc in his juke box, JJS simply has to place it on the record player and listen to that groovy beat! Time to continue the revenge mission on a new level...



RANDOM objects make life as a rocker just that little bit easier, and JJS has 11 to choose from. The most useful are the Walkman (which bestows invincibility, invisibility or automatic zone colouring) and the Exit Tile which warps him to the next stage. Other goodies include teleporters, bonus points, scary shades, leather jackets (extra lives), a sleeping pill and mystery musical notes.

THERE are plenty of classical instruments around to strike a note of discord. Most of them set off in hot pursuit when they spot JJS. If they catch him, it's curtains: a brief scrap leads to our beat hero's demise.



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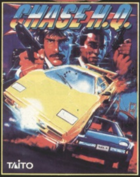

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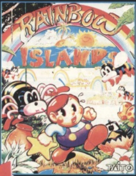

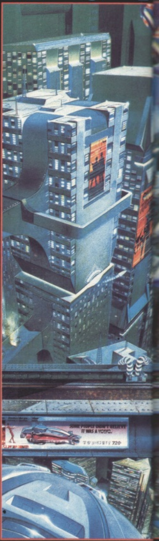

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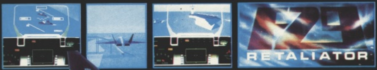

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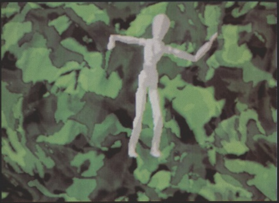
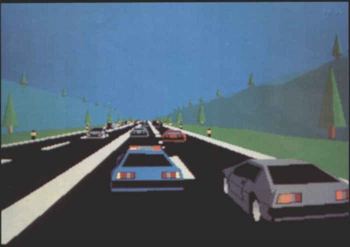
Let's take another midnight dip into the cool pool that is the Public Domain. An ocean of visual verve and aural antics awaits anyone prepared to give and receive. If you make things happen on the ST, Amiga or PC, why not drop us a line with a disk of your wares. The address, as ever, is: DEMOS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Note that we cannot guarantee to return your work, unless you send a suitable stamped, self-addressed envelope.



CHECK this out! But don't forget the dark glasses for Vandal 'n' Static's Coma.



BLOW into this, sir. Reckless driving and relentless action in Tobias Richter's Police Chase.

GET IT HERE!

AMIGA

Tobias Richter's Police Chase demo is available from Virus Free PD, at 23 Elborough Road, Moredon, Swindon, Wiltshire SN2 2LS Tel (0793) 61843.

The intros disk (642), Python double-bill (633,634) Nic Cusworth tunes (637), Sun Slideshow (639) and Pictures At An Exhibition (634 and 635) are all available from 17 Bit Software at PO Box 97, Wakefield WF1 1XX Tel (0924) 366982.

The COMA demo is available from Riverdene PDL at 63 Wintringham Way, Putney On Thames, Reading, Berkshire RGH 8BH Tel (0734 428492).

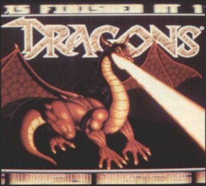
ATARI ST

Nothing doin' at the moment. No doubt after this one-off drought the animations, pictures and music will come in thick and fast.

IBM PC AND COMPATIBLES

Still no MS-DOS demos. Can anyone, anywhere oblige in time for the next issue?

BRUCE Lee will never die – at least not until the demos dry up.



THE DRAGONS' multi-demo offers pucker pictures, tidy tunes and... a few only pieces of C64 music you might remember.

THE MOST impressive visuals of the month come courtesy of Tobias Richter, who's made his name from a plethora of Star Trek animations, but has gone for something a little more original this time around. This new animation is a high-speed car chase, with a police car in hot pursuit of a fleeing criminal vehicle through heavy traffic. With the speed and realism of the action, you soon forget that every car on the road is the same, but in a different colour! In a (much) less original vein is the latest in a long line of intro disks, in which 17 Bit collects together the intros that 'crews' put on the front of disks. The Amiga crews in question this time are Abusive, Aces, Fat Boys, Area08, Beyond, Crionics, and the Special Brothers. It's nothing new, but there are enough novel touches for the patient. The Abusive demo features a very weird sound meter, where the music makes the text warp in time. Very odd. The Fat Boys supply a punchy piece bit of house music, but Crionics get the best demo on the disk, with the way their logo in formed from individual pixels which swirl around the screen. The Sun Connection Slide Show II is basically a collection of drawings and ray-traced pictures backed up by a pleasant piece of music. More interesting is a selection of tunes from Bristol boy Nic Cusworth – all worth a listen, but perhaps a tad off the wall for some. This month's sonic highlight is Pictures At An Exhibition. It may sound like a picture slideshow, but it isn't. Rob Baxter's mammoth two-disk rendering of Mussorgsky's masterpiece features some exceptional instrumentation. The music is synthesised instead of sampled, making a much more expressive piece than a normal sampled tune. Shame the same process isn't applied more often – especially with some contemporary music. Pendle Europa's tribute to fighting legend Bruce Lee comes in the form of a slideshow of black and white digitised pictures complete with music and sampled Bruce sayings like "Woooooh!" and "Yeee–ah!" together with some neck-breaking noises. But what Demos page would be complete without a megademo... The Dragons' multi-demo features plenty of high-quality demos – pleasantly surprising for a 'compilation'. Scrolling text and starfields abound, but best of all this demo boasts a real blast of raster-driven colours. One other novel touch is heart-warming rendition of the old Martin Galway Ocean loading music. And now for something completely different... the funniest demo of the lot. The two-disk Monty Python demo comprises a full rendition of the 'Nudge Nudge' sketch from the Live At Drury Lane record. Not very original, but after one run there wasn't a dry seat in the house. Say no more, say no more. Nudge nudge, wink wink. A nod's as good as a wink to a blind bat. And finally, one of the very best music demos on the Amiga at the moment is the COMA demo, by Vandal and Static. Their Amiga-based house music video features impressive eye-straining flashing scrolling bitmaps (of the guys' faces no doubt) and some 'together' music. But most surprising is when you finish with the demo and press the left mouse button. The screen folds back to reveal a starfield, the demo slides away like a piece of glass, and comets fly past and spaceships cruise across the screen as credits roll. What a corker!

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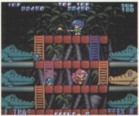
Ditching his specs and flexing his pecs, Brian Nesbitt indulges in an orgy of violence and destruction in his local arcade.

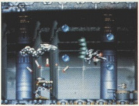
ARCADE NEWS

STORM BREAKS OUT

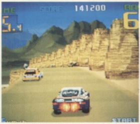
STORM, the new label formed by The Sales Curve, currently has its hands full with three Jaleco coin-op licences. The most imminent is the horizontally-scrolling shoot 'em up **Saint Dragon** (see Arcades, Issue Twelve) which is currently being handled by John Croudy, the programmer of ST **Silkworm**. Saint Dragon's due in September, but the other two conversions won't appear until early 1991. They are the cutesy platform romp **Rodland** (formerly known as **T&J** and seen in Arcades, Issue 19) and the race game **Big Run** (Arcades, Issue 14). Silkworm and **Ninja Warriors** Amiga programmer Ronald Peiket Weeserik has expressed an interest in converting Rodland, but there are no concrete plans as yet. Stay tuned.



Cute 'n' colourful! The rod–waving beauties beat back bad boys in the coin–op version of Rodland, coming to your home early next year courtesy of Storm.



The ST version of Saint Dragon is all fired up for a September release.



Big fun in Big Run. But the 16–bit versions of this Jaleco racer won't be ready to roll until 1991.

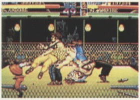
FINAL FIGHT

DESPITE the title, it's a good bet that CapCom's latest foray into the beat 'em up scene won't be its last. The story goes that sometime in the 1990's, Universal City is plagued by the organised crime network Mad Gear. That is until now. Mike Haggar, newly–appointed mayor of Universal City and former streetfighter (!) has vowed to put an end to violence in the city. But he didn't reckon on Mad Gear kidnapping his daughter and threatening to kill her unless he does their bidding.

What this all boils down to is a horizontally-scrolling **Double Dragon**-style beat 'em up. With the clock ticking away, you and a buddy take on an army of knife-wielding and head-butting enemies. A novel touch is that players can hurt each other – and when the going gets tough that becomes all to easy to do by mistake.

There are three fighters to choose from (Haggar and his two mates), and each has his own particular style. For example, Haggar has a habit of beating his opponents senseless before flinging them across the screen – more often than not scattering other enemies! Dustbins, knives and assorted weapons aid the assault.

Final Fight is slick in every department. Visually and aurally it's crisp and clear, and the playability is high. It also boasts the most innovative continue option. Your character is tied up and placed in front of a lit bundle of dynamite, and frantically tries to blow out the fuse as the seconds tick away. You feel so bad for letting him go if the dynamite blows that you can hardly resist adding some more cash and giving him another chance!



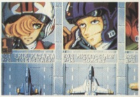
Fists fly – and so do the fighters – in CapCom's Final Fight, one of the classiest beat 'em ups in ages.

CAPCOM CLUTCH

US GOLD's on-going relationship with CapCom continues to bear fruit, with a string of new titles lined up for the coming months. The scrolling shoot 'em up **UN Squadron** is the first, and is currently coming together at the offices of Tiertex, the team behind the conversions of **Dynasty Wars** (see review on page 65). Expect to fly with a 16-bit UN Squadron in September.

Two more recently-confirmed CapCom conversions in the pipeline are Final Fight (see above) and **Street Fighter II**. The latter has yet to be released in this country, but if you want to catch a glimpse of it, check out the current Lee Jeans 'spaghetti western' advertisement that's doing the rounds in the cinemas at the moment.

US Gold also has plans for a follow-up of its own... **Strider II** won't be a direct coin-op conversion, but an original pseudo-sequel to be based on the first game. Once again, it's Tiertex at the helm.

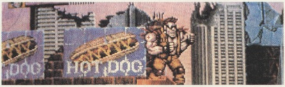


CapCom's UN Squadron – currently in the process of conversion, thanks to Tiertex and US Gold.

COMPETITION

AND ON the subject of psuedo-sequels, US Gold is currently contemplating producing a third **Gauntlet** game. Although this one's going to be very much in the same vein as its predecessors, a host of all-new features are planned which should make it the best yet. But how about making it better still? This is your chance to implement all those ideas that you felt were missing from the classic multi-player arcade adventure originals. Put those new traps, adversaries (including general behaviour) and the like to paper, and send them to **Gauntlet Giggles, The One, Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU**. Any ideas that tickle US Gold's fancy will be incorporated into **Gauntlet III**, and the inventor will be credited accordingly. For example, how about a 3D version – either first-person or isometric (Ultimate) perspective? You never know – this could be the start of something big...

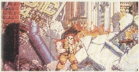
CRUDE BUSTERS



A HARD-MAN's work is never done. Just when a musclebound hero puts his feet up to enjoy a cup of milky tea and a fairy cake, someone goes and kidnaps his mum, or threatens to nuke the USA and he has to spring single-handedly into action to defeat whatever evil warlord is behind this treachery.

In **Crude Busters**' case the mission isn't made abundantly clear – but what the hell! There are plenty of guys out there just asking for it. Kicking, punching, head-butting and throwing is the order of the day as you confront punk after punk through a typical American ghetto town.

Unlike most coin-op brawls of this ilk, Crude Busters is strictly two-dimensional. There's no moving 'in' and 'out' of the screen, so you take the enemy as it comes – it's more a question of timing than positioning. Still, if the day's been particularly rough, you could do worse than vent your anger here.



Shrewd and crude! Yet more viciousness 'n' violence in Crude Busters.

"Who are you looking at?" Just one of the three colourful characters under your control in Mercs.

MERCS

MERCS, in case you wondered, stands for Mercenaries – and that should at least give some indication as to what this is all about. It's you and up to two mates fighting behind vertically-scrolling enemy lines with a mission to destroy an evil attack force.

The action is in the **Ikari Warriors** vein, with the three-player mode and extra weapons (including rocket launchers, flame throwers and bazookas) providing some variety and helping to knock the death toll up that bit higher.

Providing you can get a chum or two to play with you, there's a good quid or two's worth of entertainment on offer here. Just don't expect to have your socks blown off.

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A GAME OF TWO HALVES

Football: is it simply a matter of 44 legs and an inflated bladder, or is it more important than life and death? Why do more people watch football matches than buy Beatles albums? And where did it all begin? Over to Gordon Houghton at Wembley...

RUMOUR suggests that mediaeval football matches were played using the severed heads of criminals in palace courtyards – a different tale has it that feudal Japanese society did the same. The stories are less vague about 15th Century Britain: inter-parish rivalry expressed itself in the form of an annual brawl vaguely centred around moving a ball from one village to another.

However, it wasn't until the 19th century that this legalised scrap developed into the modern game. Public schools eked out variations on a soccer/rugby theme, each with their own rules. When these enthusiasts left university and wanted to continue playing, the rules had to be ironed out: should a player be allowed to handle the ball? How long should the pitch be? How wide the goals? These early versions usually involved one player running solo with the ball, attempting to dribble through the opposing team, who would then gang up on him. If he lost possession, the roles would be reversed. Few goals were scored.

In late 1863, a match between Old Etonians and Old Harrovians witnessed the establishment of a reasonably familiar rulebook: eleven-a-side, goals, neutral referee and an off-side rule. By that time two clubs had already been founded: Sheffield FC (1857) and Nottingham (1862).

SWEET FA

An embryonic Football Association appeared in the 1860s and '70s, attempting to codify the diverging rules into a coherent and all-encompassing system. By 1871 this had been so successful that the FA Secretary, a chap by the name of Alcock, proposed a Challenge Cup open to all of its member clubs – and so the world's oldest knockout soccer tournament began. Ten years later, the last of the all-amateur finals (between Old Etonians and Old Carthusians) was played.

In 1888 an open letter from Aston Villa's William McGregor led to the formation of the league: a 22-match contest eventually won by Preston. The first seeds of the modern game were sown.

Since then, soccer has undergone few dramatic changes. The points system wasn't altered until flagging attendances and teams 'playing for a draw' dictated that two points for a win be increased to three from the 1981-82 season.

The League has been dominated by Liverpool (with 17 titles), Arsenal and Everton (nine apiece) – the FA Cup by Aston Villa and Tottenham (seven each).

Notable events include the abolition of the maximum wage in 1961, before which footballers earned (at most) 20 per week during the season, and 17 a week at other times. Transfer records have moved equally ponderously: the first player to cost 1,000 was Alf Common in 1905, but the first British 100,000 fee didn't occur until 1962, when Manchester United bought Denis Law from Torino.

So much for the British game. Way back in 1904, events were moving more quickly towards the establishment of an international competition, discussed at a meeting of the newly-established Federation Internationale de Football. However, FIFA had to wait for another 26 years for the first World Cup Finals in Uruguay...

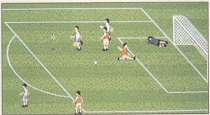
BINARY BALLS

Arcade style soccer games may have experienced a boom-time last year, but the format is eternally popular. The history of computer soccer is chequered (anyone remember 8-bit World Cup Carnival?), but interestingly enough it seems to be non-licensed product that has triumphed over the famous names.

The list of licences that failed to score includes games based on Gary Lineker, Paul Gascoigne, Kenny Dalglish, Roy Of The Rovers and Peter Beardsley.

EMLYN HUGHES INTERNATIONAL SOCCER

Thanks to Audiogenic, Crazy Horse galloped onto 8-bit to great acclaim. His is an arcade footy game with few management elements: these allow you to change strip colours, options, game choices and displays. Full editing facilities mean that you can call any team and its players whatever name you decide – and you can even alter the skill levels. The game itself is where Emlyn Hughes comes into its own – it's just about the best sideways-on effort (though there isn't much opposition), with a wide range of moves (including lobs, backheels and diving headers) and intelligent player selection. The teams are well drawn and animated, and special mention should be made of the sound – the crowd chanting effects are innovative if not realistic. There are only a few minor faults – you often can't see what's coming ahead of you because the pitch is unrealistically distended, your own side does occasionally nip in and take the ball off your feet, and ball movement is by no means all that it should be. These niggles aside, Emlyn's one to watch out for.



CROWDS

CROWDS have an intimate relationship with managers and members of the Board: if a team isn't doing well, the fans remind the manager with choice phrases such as: "Goin' down, goin' down', goin' down!". Sometimes the relationship is reversed and a manager feels it necessary to put the crowd in its place: witness the famous 'Brian Clough introduces his fists to a couple of fans' incident which occurred only last year. Crowds have a unique way of expressing themselves, too, often in terms of repeated questions. Here are some of the more familiar expressions and terms used by supporters everywhere, and an idiomatic translation of their meaning.

CHANTS

Who's the b'stard in the black?
Does anyone know the name of today's referee?

Who's the tw't with the t't on his head?
Excuse me, but isn't that a member of the constabulary?

You're goin' 'ome in a London ambulance!
After we've removed your arms and wrapped your legs round your head.

What's it like to score a goal?
We notice your team hasn't been doing too well recently.

'Ere we go, 'ere we go, 'ere we go!
We are on our way to success!

We can see you, we can see you, we can see you creepin' out!
Farewell embarrassed supporters of the losing team.

DAAAAAAAAAAH!!

QUOTES

You've got to believe that you're going to win and I believe that we'll win the World Cup until the final whistle blows and we're knocked out.
(Peter Shilton)

FOOTBALL comments are usually spur-of-the-moment ideas which kangaroo out of the pundit's mouth before the pundit's brain is in gear. Here are some snippets from the past...

"Within a couple of minutes he had scored two goals in a two-minute period.
(Alan Parry)

Mills is just Mickey Mills and has been Mickey Mills since the year dot.
(Bobby Robson)

"And Keegan was like a surgeon's knife – bang!
(Bryan Butler)

"When it's all said and done, that's the moment when the talking has to stop.
(Jimmy Hill)

"He's very fast, and if he gets a yard ahead of himself nobody will catch him.
(Bobby Robson)

"The World Cup – truly an international event.
(John Motson)

FIGHTING SOCCER

Characterised by large sprites and a small playing area, Activision's conversion of the SNK coin-op is an overhead vertical and sideways scroller, with a smidgeon of hazy speech, a few different playing areas and varying strips. Features include one or two players against a computer or two humans battling it out. Unfortunately, the range of moves is limited, which renders the action neither fast nor furious. The worst aspect, though, is the ease of the one-player game: it's far too simple to win the tournament outright on your first go. Other faults are minor: the multi-load sequences are slightly too long, and you can't alter parameters such as game length. Quite enjoyable with two players, but by no means compelling.

GAZZA'S SUPER SOCCER

Paul 'Gazza' Gascoigne, one of football's most colourful characters since George Best, offers a game with more choices than you could comfortably bend round a defensive wall. However, this meticulous pre-match presentation doesn't deserve the action that follows. The display shifts according to zones: the central section is viewed as a single-screen side-to-side game, and the two end sections are seen from the attacking team's viewpoint. The controls are fiddly (you have to change joystick direction when the viewpoint shifts), the sound is limited, and the graphics are poor – particularly the sense of perspective, the pitch proportions and the player animation. This latter aspect is so jerky that it's often hard to see what's going on, a situation aggravated by the mindless wanderings of the computer-controlled players. A final interesting fact for trivia buffs: the German version is known as Bodo Illgner's Super Soccer. Enough said.

HOTBALL

Satory's input is something of a novelty – in more ways than intended! Its main 'innovation' is the inclusion of an interface which allows up to four-players to integrate simultaneously. All well and good, but it's hardly worth it. Having negotiated the poorly-translated manual and the confusing menu of five choices (level, joystick, players' names, match duration and start), it doesn't take long to realise that Hotball ain't so hot after all. The players don't move anything like human beings, and the lack of skills in the tackling, shooting and passing departments makes for an unwatchable procession. The small playing area doesn't help matters. As far as player positions are concerned, Hotball should be Left Back... in the changing room.

ITALIA 90

Codemasters' budget effort is a first-class example of how not to program a soccer game. Two poorly-executed aspects occupy one disk: one part recreates a bland training section which involves very little interaction, while the other presents an even duller overhead scrolling football game. The players' Artificial Stupidity makes it just too easy to win the whole tournament on your first attempt (a handy tip: run straight for goal and high kick the ball into the net from about 20-25 yards out), and the multi-player modes are a waste of time, since the range of control options is basic to an extreme. Forget it.

INTERNATIONAL SOCCER

One of the oldest footy games around (programmed back in '87), Microdeal's effort is far from the worst. Major faults include a disregard for official rules (players in the box at goalkicks, for example) and a limited range of moves and options. There's a wide variety of nauseous strips (favourites include jaundiced banana and sickly lilac), and the weather, pitch conditions and game time are all variable. The sideways-scrolling action features standard 'ball sticks to the foot' control, with three grades of pass or shot available determined by the length of

BOARDGAMES

FOOTBALL has more boardgame variants than any other sport. The biggest selling of these is Waddington's Subbuteo, whose kits range from 14 to 40. Based on standard football rules, it has a whole host of extras from stylised footballs to astroturf pitches and grandstands crammed with spectators. There's even a deadly serious Subbuteo World Cup held every four years, and competitors have been known to apply lacquer to their players' bases for greater fluidity of movement. Plenty of other footy boardgames cram the market, from the basic blow football (just a 'ball', a couple of goals and two straws) to the likes of classic table football with its stiff plastic men skewered on rotating poles. Interesting developments include the Spears strategy game, '3-A-Side', which resembles football in the same way that Bryan Robson resembles Bobby. And don't forget Games Workshop's role-playing game, Blood Bowl – though it owes more inspiration to American Football, it shows how ball games can be reduced to sets of randomly-generated numbers acting within a minimal framework of rules...

HAIR WE GO

BALDNESS as a fashion died in the 1970s, with barely enough glabrous goalkeepers, depilated defenders and shorn strikers to make up more than a couple of tonsured teams. Of this hairless huddle, the most famous was arguably Bobby Charlton, but the last of them included Hennessey, Gilzean, Coates, Stiles, Springett, Gemmill and Mancini. In the '80s it was decided it was Bad To Be Bald, and very few players now feel they need to brush those remaining strands over a shiny pate or sport an ill-fitting wig.

Subbuteo.
SUBBUTEO

THE WORLD'S GREATEST

WHAT makes a soccer star great? Inevitably, it's the strikers and the number of goals they notch up who gain the attention. But even amongst the forwards listed below there is a great difference in styles. Pele was a natural goalscorer with strong tactical awareness, Cruyff a brilliant dribbler, as tough as he was skillful, Puskas reputedly had the best left foot in the world. Perhaps the most telling skill is simplicity: as Bill Shankly once said to one of his strikers: "If you're in the penalty area and aren't quite sure what to do with the ball, just stick it in the net and we'll discuss all your options afterwards."

PELE

Edson Arantes Do Nascimento abbreviated his name for obvious reasons. As Pele, he's the only recognised player to have scored over 1,000 first class goals (1,220 in all), and was regarded as the best player in the world for a whole decade from 1960-70. As a 15-year old he joined the Santos club of Sao Paolo – by the end of the career his business interests had made him football's first millionaire, more valuable than the Santos club itself! His world cup career began in 1958 (in Sweden) and lasted for another 12 years until Mexico in 1970. During those four tournaments Brazil won the title three times – Pele providing the inspiration. Martin Peters encapsulated his skill and fairness: "Pele does everything superbly with the possible exception of taking a dive in his opponent's penalty area." Such is Pele's stature in his home country that he's now a contender for the Presidency of Brazil.

DIEGO MARADONA

The same couldn't be said of Maradona, villain of the Mexico '86 'Hand Of God' incident, and a player notorious for griping at unfavourable decisions. This doesn't detract from the fact that, until three years ago, he was widely recognised as the world's best player. Bobby Robson opined that: "Maradona can win a game on his own in five minutes." Sir Alf Ramsey was more generous: "Pele had nearly everything. Maradona has everything." He's not so much marked for his goalscoring ability as for his general, all-round intelligence and skill: brilliant passing, superb dribbling and shooting, and excellent vision.

FERENC PUSKAS

Puskas (nicknamed The Galloping Major) was captain of the 'Magic Magyars' Hungarian side which defeated England 6-3 and 7-1 in 1953 and 1954. The Hungarian uprising of 1956 forced him to Spain and Real Madrid, where he linked up with Alfredo di Stefano – already a renowned goalscorer. Real went on to win the European Cup for five years in succession. Francisco Gento, Puskas' team-mate at Real Madrid, said of him: "His shooting was unbelievable and his left foot was like a hand, he could do anything with it. In the showers he would even juggle with the soap." As a manager, he took Panathanaikos to a European Cup Final.

JOHANN CRUYFF

Cruyff was the first ever player to win three European Footballer of the Year awards and the first player to be transferred for £1 million when he joined Barcelona from Ajax in December, 1973. He only made 48 appearances for Holland, but in those games scored 38 goals: a phenomenal record for someone who was basically a winger. Cruyff joined Ajax when he was 10, and worked his way through their youth system to a debut at 19. He was the Netherlands' top scorer (33 goals) in his first season, and played a part in Ajax's 5-1 demolition of Liverpool in the European Cup. He won 11 cup medals in Holland and Spain (including the World Club Championship with Ajax in '72) and nine League titles with Ajax and Barcelona. The only blemish

time you press the firebutton. In-game presentation includes an electronic scoreboard and a choice of four (count 'em) tunes, which become annoying very quickly. Worth a look for the crazy tackling which defies most laws of anatomy.

KENNY DALGLISH SOCCER MATCH

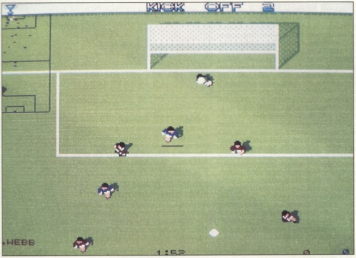
Thanks to Impressions, the Scottish management maestro of few words materialises before the start of every match to announce: "This game is important". The program's features are equally minimal: a side-to-side scroller enhanced by vertical movement to enlarge the pitch width, it's got as much appeal as a free Hereford season ticket. The laugh quotient is high because the programming is slack: the scrolling often finds it hard to keep up with the ball, and the action is punctuated by mouse-like squeaks (followed by the referee loaded in from disk every time the ball goes over the touchline!). The ball moves like an agitated magic bean: silly, high arcs and a ridiculously squelchy bounce make for an unparallelled lack of realism. Player movement is equally abysmal. You can go away for five minutes and the computer team won't score a goal. All this for the price of a decent Cup Final ticket.

KICK OFF

Anco's accurate soccer simulation is one of the all-time greats. It works so well, ironically, because it takes a lot of the control away from the player: passing, for example, is pixel perfect, the computer providing pinpoint accuracy way beyond the eight joystick directions. This lack of complete control also has its negative side, in that your goalkeeper occasionally throws the ball to the opposition who then promptly score a goal. The most striking aspect, though, is the game's flexibility: players are allocated zones, and if the ball enters that zone control switches to that player. You can dribble, head, shoot, chip, pass and tackle – though it's sometimes too easy to commit a foul. Dino Dini is probably the first programmer to write a true overhead football simulation, complete with painstaking artificial intelligence routines – but as he points out: "It wouldn't be the same game if the teams weren't intelligent." Exchange the computer opponent for a human and you have the best two-player game around.

SOCCER SPAWN

SOCCER has spawned many a mutant love-child. American football is essentially a stylised hybrid between the strategy of football and the brute force of rugby. Australian Rules Football on the other hand is a cross between football and a fist fight, and Gaelic Football is like soccer, except you can handle the ball and score points by kicking it over the bar. 'Tis a funny old game, as Ciaran Greaves might say.



came at his farewell game in the Ajax stadium: a friendly against Bayern Munich, which Ajax lost 8-0! He later came out of retirement to lead Ajax and Feyenoord to further league titles in the 80s.

FRANZ BECKENBAUER

Beckenbauer (his name means 'farmer who lives by the lake') was the inspiration behind Bayern Munich and a German football revolution in the 1960s, and was awarded the Cross of Merit for his services to the game. He joined Bayern's youth team at the age of 13, achieved his senior debut at 17, and gained his first cap 27 games later. He captained the Germans to triumph in the '72 European Championship and again in the 1974 World Cup Final against Holland. His league career with Bayern yielded four League titles, four Cup titles, four successive European Cup winners medals, and he was twice voted European Footballer of the Year. After more than 100 national appearances he retired in 1977, to join New York Cosmos and fill the gap left by Pele. Described as 'a great leader, and a master tactician', he came out of retirement to join Hamburg and help them to the German title in 1982. 'The Kaiser' became the national coach in 1984, and led the team to the '86 Final against Argentina.

BOBBY CHARLTON

When Charlton signed for Manchester United in 1953, straight from school, they thwarted 17 other clubs who were chasing after him at the time. He played 106 times for England, and was involved in four World Cups from 1958-70, being nominated England's Player of the Tournament in Chile. In 750 appearances for Manchester United he scored 247 goals, leading them to a European Cup triumph, an FA Cup win and two League titles in the 1960s. In 1966 he was awarded the twin titles of British and European Footballer Of The Year.

IT ONLY TAKES A SECOND

THE FASTEST official goal on record is six seconds: Albert Mundy for Aldershot against Hartlepool in 1958 was the first, Keith Smith for Crystal Palace against Derby in 1964 the most recent. The fastest own goal is also six seconds: by Pat Kruse of Torquay Utd against Cambridge in 1977. The nippiest scoring feats ever include three in two minutes by Ephraim Dodds for Blackpool against Tranmere in 1943, four goals in five minutes by John McIntyre for Blackburn against Everton in 1922, and six goals in 21 minutes by Frank Keetley for Lincoln City against Halifax in 1932. The greatest distance a goal has ever been scored from is over 100 yards (from a goalkick), a feat performed by several goalkeepers over the years, among them Pat Jennings.

FADS-TASTIC!

FOOTBALL fans have favoured differing fads over the years. It used to be rattles. It used to be seas of bobble hats. Some supporters even preferred 10p coins filed down into hexagonal projectiles, others threw banana skins at John Barnes. Then there was the Mexican Wave, an international remnant from the 1986 World Cup. But surely the silliest craze of all has to be the inflatables that were popular last season, such as Grimsby's adopted mascot, Harry the Haddock? Crowds in the late '70s discovered that lobbing darts at other people drew much greater media attention than mere toilet roll or ticker-tape. Less sinister was a penchant for celery projectiles: a harmless vegetable in its own right, celery quickly adopted cult weapon status.

SOCCER PSYCHOLOGY

ACCORDING to Desmond Morris' The Soccer Tribe, football is very much a tribal game. It has its tribal laws (rules), heroes (players), territories (stadia), punishments (red and yellow cards) and ritual climaxes (scoring goals). Then there are the witch doctors (managers and physios) and the followers (fans), all with their own language (chants and songs) and trappings (scarves and souvenirs). Above all, football also has its champions (skilled players) like John Barnes who, when not acting as chief representative of their own tribe, have to 'defend' themselves against the opposition's followers. After being pelted with banana skins during the '87 Merseyside derby Barnes commented, "Some fruit and vegetable dealers did very well."

TOP TEN TRANSFERS

FOREIGN transfer records tended to outstrip British ones until Chris Waddle was sold to Marseille for an all-time British record transfer fee. Some say he wasn't worth it. But then, is anyone worth the equivalent of 212,000 good footballs or 141,600,000 tea bags? Alongside such big boys, Paul 'Gazza' Gascoigne's fee of 2,000,000 when moving from Newcastle to Spurs in 1988 seems like mere chicken feed. Just for the record, the list below is the Top 10 transfer fees of all time – at the time of writing.

6,900,000	Diego Maradona (Barcelona to Napoli), 1984
5,500,000	Ruud Gullit (PSV Eindhoven to AC Milan), 1987
4,800,000	Diego Maradona (Argentinos Juniors to Barcelona), 1982
4,250,000	Chris Waddle (Spurs to Marseille), 1989
3,200,000	Ian Rush (Liverpool to Juventus), 1987
3,000,000	Karl-Heinz Rumenigge (Bayern Munich to Internazionale), 1984
2,800,000	Careca (Sao Paolo to Napoli), 1987
2,750,000	Gary Lineker (Everton to Barcelona), 1986
2,500,000	Zico (Flamengo to Udinese), 1983
2,330,000	Enzo Scifo (Anderlecht to Internazionale), 1987

WEIRD RULES

● If, during a dead ball situation, opposing players dance about or gesticulate in any way, the actions are deemed ungentlemanly conduct, and players can be cautioned. Players can also be sent off before the game has started.

● The half-time interval should not exceed five minutes, except by consent of the referee.

● The centre flagpost is optional.

● Of the nine major ways of causing an infringement, only two don't involve physical contact. One is hand-ball, the other is spitting.

● Photographers are banned from using flash-lights on their cameras.

● Players aren't obliged to wear boots or shoes – theoretically teams could play barefoot.

● If during the course of the game the crossbar is broken, it may be replaced by a rope – if both teams agree.

● Crossbars and goal-posts must be made of wood or metal, and the cross-section can be round, half-round, square, rectangular or even elliptical.

● A player can be sent off for using abusive language alone.

● The referee can only reverse a decision if play has not restarted.

MICROPROSE SOCCER

Microprose's offering suffers from being another 'ball sticks to the foot' simulation. Even so, it has a few features that even Kick Off lacks: a sense of humour, controllable banana shots, and action replays. The only problem is the fact that these are poor conversions of the 8-bit original. Still, if Kick Off proves too much too soon, this is the best of the rest available.

PETER BEARDSLEY'S INTERNATIONAL FOOTBALL

Based on Liverpool's favourite haircut, Grandslam's sideways-scrolling soccer simulator features an international tournament of Europe's crack squads. An initial selection of one of eight top sides leads to a four-match knockout before the European International Football Final itself. The action plays much like Microdeal's International Soccer, with the addition of a power meter and an arrow to indicate the player nearest the ball – a ball which sticks to the foot. Sadly, presentation points are painfully deficient: movement capabilities and shooting options are limited, there are some terrible sprite glitches and the player animation is 'unusual'. The only compensation is the still graphics, well-defined snatches of a fictional commentator and referee. The most important aspect, however, is the one on which a footy game stands or falls: the computer intelligence. Peter's computer is very dumb – at best the opponents wander around looking stupid, at worst the computer selects what it thinks to be your nearest player when another is blatantly better positioned. This is a relegation certainty.

MANCHESTER CITY
COVENTRY CITY
ARSENAL
SOUTHAMPTON
NEIL RUDDOCK

COLLECT THE SET

CIGARETTE cards firmly established a tradition of collection in 1901: 13 British tobacco manufacturers formed the Imperial Tobacco Company and fended off the huge card base established by the American Tobacco Company. They depicted football stars of the early Twentieth Century, and a complete set in good condition can now fetch upwards of 50. Fans will collect anything that has a whiff of soccer about it: Espana '82 World Cup coins are among the most widespread footy collectors items of all time, but won't fetch very much these days. Commemorative coins are produced around once-in-a-lifetime occasions, such as League Championships or Wales qualifying for the World Cup Finals. Equally popular were PG Tips cards, widely available until 15 years ago. The modern equivalent is Panini's album: the age-old problem of being unable to gain those last few elusive cards (even if you can't swap them with your mates) has been solved by a computerised ordering system.

COMPUTER MANAGEMENT

Football management games traditionally concentrate on strategy rather than fast-paced arcade-style simulation. They need patience to master the more subtle aspects of tactics and transfers, but they can become repetitive.

BRIAN CLOUGH'S FOOTBALL FORTUNES

Here's a queer fish. CDS offers a unique combination of boardgame and disk, the computer presiding over the proceedings. Two to five players attempt to become as successful as possible at management, a

FASHION

FOOTBALLERS have seen more fashion changes than David Bowie... but sold fewer records. Kit and balls have kept pace with synthetic material developments, while language and society have both undergone a radical transformation.

THE 19TH CENTURY

HAIR: Short-cropped with side parting, excessively greased. Villainous moustache optional.
KIT: Heavy cotton shirts with sleeves rolled up, heavy-duty buttoned shorts stretching down to the knees.
BALL: Reputedly made of compressed brick.
CAR: Pennyfarthing (pedal-powered two-wheeler, achieving speeds in excess of 30mph downhill).
DIET: Quails' eggs or black pudding.
OTHER FACTS: Football's embryo stars mostly crawled out of public schools or factories in the North and Midlands: Manchester United gestated in an alliance of the Lancashire and Yorkshire Railwaymen at the Manchester suburb of Newton Heath, and the Royal Engineers formed from ex-engineering stock.

1900-1950

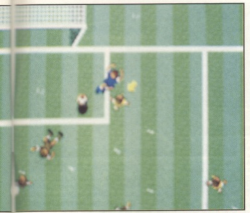
HAIR: Fashionably side-parted but not too short.
KIT: Long shorts (not quite as long, but still heavy), boots with steel studs, shirts with Boy Scout woggles, and shin pads for softies.
BALL: Designed like a Terry's chocolate orange, but with the light, airy quality of a medicine ball.
CAR: Managers owned Rolls-Royces and dined in exclusive Men's Clubs. Players opted for motorbikes with side-cars.
DIET: Steak and kidney pie, a generous helping of potatoes and plenty of greens.
OTHER FACTS: The early half of this century saw football commit itself fully to the working classes: players were likely to be chief cotton threaders, coal-face miners or former farmers. The game was seen as 'hard, but fair', and elocution lessons were compulsory.

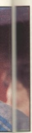
1950-1965

HAIR: Predominantly fashioned after Mario Lanza.
KIT: Very much 'modern' in design. Shorter shorts (influenced by continental styles), lighter shirts and finely-crafted boots.
BALL: Developing away from the 'ton of bricks' into a 'ton of lard'.
CAR: The abolition of the maximum wage in 1961 saw players splashing out on cars such as the MG or committing themselves to a Ford Popular.
DIET: Restaurant food formed the major part of the diet, topped up with Spam, bangers and mash.
OTHER FACTS: This period produced a range of cheekily-grinning, pearly-teethed maestros, among them Billy Wright and Jimmy Greaves. It also witnessed some of the greatest goalscorers ever seen: di Stefano, Puskas, Pele – stars in terms of earning potential as much as skill.

1965-1985

HAIR: Fifteen years of long locks popularised by players such as George Best and Rodney Marsh. Footballers felt emancipated from the strictures of the past and exploded into perms, baldness, beards and sideburns.
KIT: Saw a radical development. The early 60s still featured plain strips which anyone could feasibly copy. By the end of the 70s, clubs became conscious of the market possibilities of a unique kit every season, a fashion initiated by England's choice of the label 'Umbro'. However, no kit before or since has rivalled Spurs' silly





job that combines a little luck and some business skills. Each participant is awarded 200,000 and given the top job at the club of their choice. In comes the computer to randomly generate a team of 13, whose cards are then taken from a pack – each player has a star rating from one to five (best). The computer throws the die, and players move around a board whose nine 'subjects fall into three categories: Financial, Auction and Luck. With all counters moved, the week's matches play and the results appear on a 'teleprinter'. The computer keeps track of the league positions and awards points to successful managers. It's an unusual idea, but one which works – mostly because of the excellent presentation. Recommended for anyone after a bit more exciting and socially interactive than the bog-standard footy game.

FOOTBALL MANAGER 2

The addiction of Addictive's effort lies in its graphical sequences: you actually see highlights of the game you planned being played out in front of you. This masks the game's inherent simplicity: it's more like a boardgame with a series of turns divided up into specific actions of training, playing the transfer market and deciding on tactics. It's also reliant on patterns, and the feeling that whatever you do, at certain points in the season or during a cup competition, you still achieve the same result over and over again. Despite this, with nine skill levels and a huge choice of teams to manage, it remains compelling.

FOOTBALL CRAZY

Jack Charlton, the Republic Of Ireland Manager, once said: "I won't die at a match. I might die by being dragged down the River Tweed by a giant salmon, but at a football match, no." Management is a silly occupation. ESP Software's Football Crazy ironically strips away the silliness to leave the most statistically accurate simulation of a footy head honcho's life yet to appear. All of the 92 league teams are represented, with one to four players taking control of individual teams. Each boss is assigned a skill level, which, uniquely, varies according to your performance – so if the computer senses a budding Bill Shankly, it automatically makes the game harder. There's no doubting the accuracy and comprehensiveness of Football Crazy. Its features include all the major cups, a full league programme and fixture list, and over 1,000 players with correct surnames. This generates a more convincing impression of interaction than is actually the case: all that the game basically involves is juggling players – there's little hands-on financial control or sponsorship, no tactical coaching (apart from formation selection), and no match action. It's this last element which is most sorely missed: the computer takes control out of your hands once you select the team – there aren't even any graphical or aural touches to add realism. Even so, there are plenty of hooks to keep you playing: the user-friendly game system, neat printer option, a great multi-player mode and loads of statistical detail, such as the leading goalscorers' table. With added arcade sequences and a little extra speed, Football Crazy would deserve widespread popular acclaim. As it stands, its appeal is limited strictly to dedicated football strategists.

SUPERSTITIOUS MINDS

FOOTBALL wouldn't be the same without its superstitions. There's no such thing as a number 13 shirt – 12 and 14 are usually given to the two substitutes. Lucky charm freaks swear by the supernatural powers bestowed on He Who Simply Ties His Left Boot Before His Right One. Crowds are even worse: qualified nutters read significance into the fact that when their right hand was stuffed in any pocket for more than a minute, the opposition launched a penetrating forward run. Beyond Hope cases hold to the creed that if they go to the toilet before 10am on a Saturday, the team will lose 2-1. The symptoms on all sides persist for a lifetime.

A GAME OF NUMBERS

- **There are 17 basic soccer laws.**
- **There are nine ways to incur a direct free-kick, five ways for an indirect free kick and seven ways of being cautioned or sent off.**
- **Goals are eight feet high and eight yards wide, giving a striker 192 square feet to aim at.**
- **The ball must be no less than 27 and no more than 28 inches in circumference, must weigh between 14 and 16 ounces and have a pressure between 0.6 and 1.1 atmospheres at sea-level.**
- **Photographers stand behind lines drawn from six metres behind the goalposts to two metres behind the corner flag.**
- **Studs must be at least 1/2"n diameter, no more than 3/4" apart and must not protrude more than 1/4".**
- **The flagposts are five feet minimum height – any shorter than this and they are considered dangerous.**
- **The breadth of the playing area must be between 50-100 yards, and the length between 100-130 yards. The difference between the theoretical smallest (5,000 square yards) and largest (13,000 square yards) pitches is 8,000 square yards.**
- **The maximum number of substitutes for any match is five.**
- **A referee usually carries eight basic pieces of equipment: a whistle around his wrist, a pencil and notebook, a spare whistle and pencil, a coin, stopwatch and wristwatch.**

black epaulettes of the early 80s (except, maybe, Coventry's 'train track' efforts from the mid '70s, or the Scottish national team's recent hooped shorts, or...).
BALL: Plain white, unpretentious.
CAR: Capri or Jag.
DIET: Culturally diverse: chips, Indian curries, pizza, and occasional indulgence in 'norty' substances.
OTHER FACTS: Most high-profile players harboured rock star ambitions, and singing on records became very popular: Kevin Keegan had a couple of scorchers called 'It Ain't Easy' and 'Oh To Be In England', both of which flopped miserably. However, Tottenham Hotspur's glamorous duet, Glenn Hoddle and Chris Waddle, could have developed glorious careers in the pop business after the astonishing success of their 'Diamond Eyes' ditty, but luckily for Marseille and Monaco, they chose to express their feelings on turf rather than vinyl.

1985-1990

HAIR: As well as the usual straight styles, a variety of petits coiffeureries are open to today's soccer star: the Vinny Jones 'Psycho' crew cut, the Paul Walsh 'long 'n' curly' or the Peter Beardsley 'pudding bowl' effect.
KIT: Anus-tight aerodynamic shorts, lightweight shirts with a wide variety of available flashes, emblems and epaulettes (not forgetting Liverpool's current rig-out which appears to have been designed by a flock of incontinent pigeons), micro-lightweight boots, socks and shin-pads. Kit is the real reason players move faster these days.
BALL: A choice of gaudy orange leather snow-balls, a red-chevroned 'official' League ball or a plain white leather ball.
CAR: Porsche, Ferrari.
DIET: A choice of raw red meat or wholewheat crack-a-snack bites, according to personal conviction.
OTHER FACTS: Club singles became increasingly popular but, if anything, the quality suffered: Spurs' 1981 Cup Final 7" contained the lines: 'Ossie's going to Wembley/His knees have gone all trembly.' England's World Cup '82 song 'This Time' sickeningly reached Number One.

THE FUTURE?

HAIR: Completely bald, to increase ground speed.
KIT: Clinging, lightweight lycra top-to-toe body-suit.
BALL: Ultra-soft leather with advertising flashes from club sponsors (under 15cm high for display on the BBC). Capable of being seen in all adverse weather conditions.
CAR: Lead-free battery-powered C25.
DIET: Pulses, monounsaturated fats, E320, powdered eggs, irradiated fruit.
OTHER FACTS: Footballers will be drawn from ex-showbiz personality stock, guaranteed to please a mass audience and boost declining attendances. However, viewers will only be able to watch their favourite game either live at the ground or on satellite television.

STRANGE BUT TRUE

AS WITH anything universally popular, football has its own share of rumours, untruths and jokes. But who needs tall stories when reality always wins with a near-post header in injury time? The anecdotal trivia below are all true...

- **There have been at least nine films, four television serials and one play based on football, including The Arsenal Stadium Mystery (1939), which worked the '38 Championship winning side into a murder plot, and Escape To Victory (1981), which starred Pele, Bobby Moore and Osvaldo Ardiles – among many other international celebrities.**
- **Rene and Willy Van de Kerkhof, twins who played for Eindhoven, lived in the same house, had children of the same age, and both broke a leg in a League match on the same day.**
- **The official record attendance for any football match is 199,854 for the 1950 World Cup Final in Rio de Janeiro.**
- **Gillingham signed Tony Cascarino from Crockenhill in the 1981-82 season in exchange for a set of tracksuits. It's an investment that's since been justified, as Tony recently moved from Millwall to Aston Villa for 1,500,000!**
- **During its history, the Football League has seen many players with unusual surnames: there has been a Marker, Thrower, Shooter and Scorer, a Goodgame and a Passmore, A Ball to play with and a Field to play on. And even a Goalkeeper called Steve Death.**

FOOTBALLER OF THE YEAR 2

If soccer strategy is more your bent, Gremlin offers moderate scope. It limits you to playing a striker for a lowly club (why not a defender?) – the more goals you score, the more points you acquire, and both of these factors give you a greater chance of getting the nod from Bobby Robson. Scoring goals involves purchasing goal cards which allow you to memorise pre-match tactics and implement them successfully in an overhead-view arcade sequence. This is only the fun side of the game, however: a dull gambling section involves you answering a trio of trivia teasers, and allows you to double your money or negotiate a successful transfer deal. Unfortunately, if you know even a moderate amount about soccer, it's far too easy to amass huge wads of cash and become very successful very quickly. On the plus side, FOTY2's statistics are comprehensive (although slow to access) and the action can go on for seasons (there's a save option). One to hunt for in the bargain buckets next year, but definitely not worth pawning your season ticket to Berwick Rangers for.

KENNY DALGLISH SOCCER MANAGER

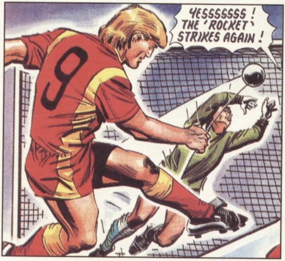
Cognito's second of the Kenny trio is similar to Football Manager 2 in its simplicity and match display: only edited game highlights are shown, and control over the outcome is not permitted. The options are more widespread, however: initial icons allow you to load or save a game, change the team name, examine statistics, look at next week's fixtures and visit the boardroom. Each of these accesses a sub-menu for injuries, finances, suspensions, wages, league tables, player statistics and so on. The match highlights are the biggest let-down though: many sequences are repeated, the players move as if the pitch is made of ice, there's no sound, and the perspective is wrong. This forces the game to rely on its strategic elements, where there just isn't enough variety.

CHEEKY!

MORE advanced coaching techniques have allegedly erased the flair from the British game: it's dubious that players of the quality of Best, Marsh and McKenzie would now get a look-in. Glenn Hoddle and Paul Gascoigne are the most recent examples of players who don't see the need to justify their qualities in terms of defending, a position reinforced by Peter Shreeve, the former Tottenham coach: "Brazil didn't expect Zico to tackle back." They are all great exponents of 'entertaining' moves, which include the nutmeg (passing the ball through an opponent's legs); the backheel (Denis Law sent Manchester United to the Second Division with a back-heeled goal); the overhead kick (Manchester City scored the winning goal in the 1976 League Cup Final with one); the bicycle kick (a volley with bells on); the banana shot and the butt-stop (trapping a high ball by sitting on it as it lands).

NICKNAMES

SOCCER nicknames fall into several categories. There are the common British tags bestowed on players – Nobby, Sniffer, Bruno, Crippler, Rocky, Gripper, Smudger, Beamo – which are usually either a play on words (Rocky: David Rocastle) or a name relating to the player's position (Sniffer: a centre forward who 'sniffs' goals). Alliteration is a great favourite when applied to teams, probably because a lot of the names are coined by journalists: so you find Scotland's 1928 Wembley Wizards, Hungary's Magic Magyars of the 1950s, and the Busby Babes, Manchester United's all-conquering 50s team. However, it's usually the Latin countries who have the most wide-ranging imaginations when it comes to naming their favourites. As testimony to Butraganeo's (Spain) tendency to hang around the goal, he's affectionately known as the 'The Vulture', Renzo De Vecchi (Italy) was known as 'The Son Of God' and Leonidas da Silva (Brazil) is commonly called 'The Rubber Man'.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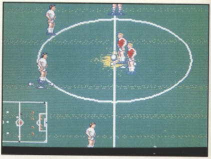
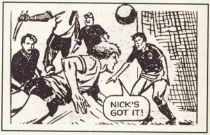
THE 'ROCKET'
STRIKES AGAIN!



MANCHESTER UNITED

Alex Ferguson (for it is he) is Manchester United FC's eighth post-war manager. In classic body-snatcher fashion, Krisalis has put you into his shoes: how you perform over the next few seasons determines whether you earn bouquets or brickbats. Two disks hold a section each: Management and Match Day. The management elements allow you to change the game's parameters, buy and sell players, check disciplinary records, examine injured team members, inspect the squad, examine your progress, enter training or play a match. It's a moderately wide-ranging system with some thoughtful touches such as the newspaper headlines and digitised photos of team members – but the amount of control is confined to a few simple decisions, and it doesn't achieve the depth of Player Manager. The arcade side is a mediocre sideways-on game where the ball sticks to the foot – control over shooting and passing is adequate, but ball movement is a tad unrealistic (it skids away too quickly). The worst aspect, though, is goalscoring: the opposition find it hard to score whereas United can knock in a few quite easily once you master the diagonal shot in the 18-yard area. Even so, it's worth a look because it does more than most to create a unified player-management system.

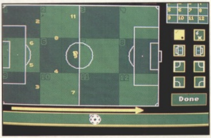


FICTIONAL FOOTBALLERS

LESS tongue-in-cheek than most comic characters these days is golden-haired Roy Of The Rovers, whose life-and-death problems are constantly solved by knocking in a couple of goals. Viz's Billy the Fish swims happily at the other extreme, parodying popular real and fictional football characters. Billy's strip in Viz utilises every soccer cliche going and caricatures every aspect of the national game. Both of these characters are at the head of a long line of enduring fictional stars: can anyone remember Jimmy Grant? Billy's Boots? Lefty? Kit Carson?

PLAYER MANAGER

Without its conspiracy of minor bugs, Anco's Player Manager would be the best soccer game around full stop. The first league and cup scenario takes eight minutes to generate from fresh, but it's a situation which occurs only once, and is well worth the wait. The arcade side is a special six-minute version of Kick Off, with the player controlling the whole team or just the player manager himself. Alternatively, if you want to concentrate on strategic elements, there's an option to view the final score without actually playing (advisable in the early stages while you find your feet), or to watch a 'quick' version played out on an enlarged version of the Kick Off scanner. However, it's the tactical options which determine the success of soccer supremo simulations, and Player Manager has more depth than any other. You can name your club (a decent Third Division outfit), create new tactics and formations, examine the statistics for every player in your side or on the transfer market, look at every single league result and its major incidents, check your management rating, buy and sell players and play a match – and all accessible very quickly. Only a couple of bugs mar this comprehensive game design: the action crashes at intervals, and it seems like the matches haven't been thoroughly play-tested.



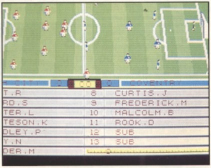
FANZINES

THE MOST famous fanzine of them all is 'When Saturday Comes', which indulges in a satirical tirade against the soccer scene every month. However, just about every club you can think of has at least one fanzine, many have a couple. Eleven of the best names are listed below...

Brian Moore's Head (Gillingham)
And Smith Must Score! (Brighton)
Murphy's Frog (Cheltenham Town)
He's Not Danny Grady (Crewe Alexandra)
It's Half Past Four And We're 2-0 Down (Dundee)
Sing When We're Fishing (Grimsby Town)
The Hanging Sheep (Leeds United)
Flippin' Heck Ref, That Was A Foul Surely (Waterlooville)
53 Miles West of Venus (Preston North End)
The Memoirs of Seth Bottomley (Port Vale)
The Gashead (Bristol Rovers)

SUPERLEAGUE SOCCER

Don't be put off by the awful box artwork and its trio of escaped lunatics: Impressions' Superleague Soccer is not the worst management experience around. Even so, it promises greater rewards than it delivers: a fully comprehensive player and team statistics facility, the buying and selling of players, training options and the match itself. Uniquely, this last aspect offers the ability to control every single player – a system which doesn't quite work because the side-to-side action is too slow and cumbersome. Superleague Soccer fails to capture the excitement and suspense of the real thing – which is a shame, as with a little more attention to presentation points (the text is also a tad hard to read), it could have been Player Manager's closest rival.

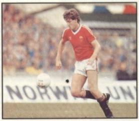


TELEVISION

TELEVISION football coverage has improved in content since the BBC and Pathe newsreels captured 30s and 40s matches on film. The BBC has shown every Cup Final live since 1938 (with the exception of 1952, when the FA refused permission). However, it wasn't until 1965 that the Beeb's pioneering Match Of The Day appeared, and soccer didn't really blossom as a televised medium until the advent of widespread colour television in the early 1970s. Since the mid '80s, increasing competition and bidding for franchise forced the BBC out of League coverage and into the domain of sole broadcaster of the FA Cup. ITV now regularly shows live football in The Match on Sundays. Football coverage as a whole is heading in the direction of exclusive broadcasting rights: it's possible that Sky could acquire exclusive rights to show the FA Cup Final, and may sell edited highlights to other stations. The World Cup, it seems, is safe: the event is too important and too widespread financially to allow one broadcaster to claim sole coverage. Fictional footy programmes on the other hand, haven't provided the richest source for television drama, less still for TV comedy. Golden Gordon, part of the Ripping Yarns series, was an exception. It features Gordon Ottershaw, a 1930s fan so obsessed with his once – great amateur club, Barnstoneworth United, that he named his son after them, ignored his wife's pregnancy and smashed up his house every time they lost. The most recent series is Channel 4's The Manageress, a pseudo-serious drama which depicted the tensions of commanding a team in terms of male prejudice in the sport.

TRACKSUIT MANAGER

Goliath manages to provide almost everything you could want from a soccer supremo simulator – bar graphics. It ignores the aspects of finance and administration and concentrates solely on in-depth strategies. There are 54 computer squads, monthly diaries (with scouting reports) and wide scope for different tactics. However, the most original aspect is the match description: it's like 'watching' a radio commentary: a line-by-line account of what's happening which brilliantly recreates the unpredictability of a football match.



YEAR WE GO

THE YOUNGEST player ever to appear in the English League was Albert Geldard of Bradford Park Avenue against Millwall in 1929 – he was just 15 years and 158 days old. This record was only surpassed by Andy Awford of Worcester City who,.in 1987 made the youngest ever appearance in any competition at the age of 15 years and 88 days. The oldest player to appear was Neil McBain, 52 years and four months old when he played for New Brighton against Hartlepool in 1947 – he was their manager and had to play in an emergency. Stanley Matthews made his last appearance on the 6th February 1965 at the ripe old age of 50 years and five days.

● In September 1896, Blackburn Rovers played Liverpool: seven goals were scored, but only one was allowed. Blackburn had three goals disallowed for offside and one because the ref blew for half time. Liverpool had one discounted for offside and one for scoring from an indirect free kick.

● In 1951, 100,000 people turned up to see Pegasus play Bishop Auckland in the FA Amateur Cup Final. Nine years later, a crowd of 327 watched the same two teams play a friendly.

● On 12 May, 1971, England played Malta. During the course of the game the ball didn't cross the England goal-line once, and Gordon Banks (England's goalkeeper) didn't receive the ball directly from a Maltese player at any time.

● During a Third Division North match between Crewe and Bradford in 1924, four penalties were awarded in five minutes, a League record.

● One of the most successful team runs in history is that of Queen's Park: from their formation in 1867 until February 1876, they didn't lose a single match, remaining unbeaten for nine years.

● Aston Villa's ground used to house an aquarium before football moved in exclusively.

● The only English club to play in the Scottish league is Berwick Rangers, the northern-most footballing town in England.

● The longest cup tie on record was played between Bury and Stoke: it took them nine hours and 22 minutes to settle their Third Round FA Cup tie in January 1955. Stoke eventually won 3-2.

JOKES

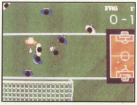
MARTY Feldman once said that comedy, like sodomy, is an unnatural act. In this case, Bobby Robson is performing an unnatural act in the picture above, and Birmingham City must have committed more unnatural acts than any other football club. Why else would they be the brunt of jokes like these?

I phoned Birmingham City to ask what time the game started. They said: "When can you get here?"

Birmingham City were playing at home to Aston Villa on Saturday. Villa's coach broke down on the way, so they didn't turn up until half-time, by which time Birmingham had taken a 2-1 lead.

When do Birmingham City kick off? Every fifteen minutes.

There's these two arabs in the desert, miles from anywhere. The first one turns to the other and says: "I hear the Blues lost again."
"How do you know?" enquires the second.
"Well, it's Saturday, isn't it?"



COIN-OPERATED SOCCER

Soccer coin-ops, like their home computer counterparts, have swayed between side-to-side and overhead scrolling displays. The original Pong can claim a slice of this history as the first 'overhead' game, featuring limited end-to-end play with opponents defending a 'goal'. However, the credit for the earliest true footy simulation must go to Atari Football. Its basic blip-blip sound and up-down paddle controls passed for soccer if you stretched your imagination – to near breaking point. Temco's World Cup was a fair attempt at capturing the thrills and speed of a live game, but Sega's Kick 'n' Run was a major step forward in the computerised adaptation stakes. Featuring four-player action (a hacked-down version was made available later), it relied on foot pedals, joysticks and fire buttons – unfortunately, this complexity made it as hard to control as it was fun to play. SNK's Fighting Soccer (a more accurate translation of the Japanese would have been 'Competitive Soccer') broke a few moulds by ignoring the rules of real football and creating a simplified version with huge sprites and a comparatively tiny pitch. But who knows what tomorrow will bring? How about manipulating a ball on a wire to affect your player on a giant 3D screen? It could happen...

WAXING LYRICAL

Nice one Cyril,
Nice one son;
Nice one Cyril,
Let's have another one!

WRITING soccer lyrics isn't as simple as you might think. It requires a command of several complex elements: the ability to write doggerel, an unsurpassed grasp of cliche, and a rousing score to set it all to. Some of the older records come out better because they're based on existing popular tunes (West Ham's 'I'm Forever Blowing Bubbles' and Liverpool's 'You'll Never Walk Alone', for example); original footy singles rely on a precise combination of skills. The lyrics have to convey loyalty – all the better if that loyalty can be focussed on one character. Tottenham's 'Ossie's Dream' Cup Final song provides one example – Scotland's 1978 World Cup anthem is even more eulogistic, centring on the charismatic pint-sized manager, Ally McLeod...

We're on the march with Ally's army,
We're going to the Argentine;
And we'll really shake 'em up
When we win the World Cup
For Scotland are the greatest football team.

Meant to inspire passion and glory, it served as an ironic foil to Scotland's failure – they were knocked out in the first round and had a player sent home for alleged drug abuse. Ally McLeod disappeared from the scene soon after, and no one now knows his address. Just as important in creating a song for the fans is the close liaison of simplicity and repetition. England's 1986 World Cup song 'This Time' makes sure even the slowest football fan's mind gets the message:

This time, more than any other time
This time we're gonna find a way
Find a way to get away this time

Finding that simplicity wasn't enough, the 1988 England European Cup squad hired the 'sound' of Stock, Aitken and Waterman to impregnate the genre with a characteristic linguistic pattern: lyrics that were basic, colloquial and cliched...

If we do it right
We're gonna get there if we do it right
'cos we feel inside that we can make it
and the time is right
We can face the stormy weather
Just as long as we can be together

Club records have almost always been dire – but fans buy them anyway. Sometimes the fans even sing them: Blackburn Rovers' 1973 B-side hit 'Come On The Rovers' was sung/screeched by the Blackburn End Choir:

No matter what the weather,
No matter where they play,
Good old Blackburn Rovers,
We'll cheer them all the way.

**Soccer songs, it seems, are finally coming of age. Liverpool's half-decent Anfield Rap was regarded by some non-Scousers as the best thing since Hoddle and Waddle,
and New Order have just penned the words and music for England's 1990 World Cup song. How long will it be before Paul Gascoigne quits the pitch for the Stock, Aitken and Waterman stable?**

THE AMERICAN TOUCH

THE USA has had a couple of stabs at football, both of which have, ultimately, failed. In the 1950s their national side beat England 1-0 in the World Cup, but a lack of newspaper column inches reflected the nation's apathy. In the mid '70s, the North American Soccer League (NASL) was launched, using big-name players such as Pele to attract the crowds. Teams used huge stadia and silly titles, such as the Jacksonville Tea Men, Toronto Metros-Croatia and The Caribous Of Colorado. They also had some pretty colourfully-named stars like Shep Messing, Chud Ben-Tovin, and Ace Ntsoelengoe. However, the most fundamental advances the NASL made were its rule variants – all attempts to achieve bigger attendances.

THE 35-YARD OFFSIDE LINE
Proved just as easy to implement offside traps from here as the half-way line.

THE SHOOTOUT
Introduced in 1977 to decide the results of drawn matches. A striker starting from the offside line attempted to score a goal within five seconds, alone, against the keeper.

OVERTIME
Decided on a sudden-death basis: teams played until the first one scored.

THE MINI-GAME
If a two-match game (regardless of aggregate scores) resulted in a win for both teams, they played an extra hour.

US attitudes to soccer are pretty much equivalent to British attitudes to American Football: it has a cult following, but it's hardly life and death. Once the big-name stars had left the NASL scene, attendances plummeted. More hopefully, American soccer is currently witnessing a revival: the national team qualified (just) for this World Cup, and are hosting the next in 1994.

THE FUTURE BEGINS TOMORROW

SANTIAGO, the vanguard of world football, recently launched an experiment which could provide the most radical change in the history of soccer rules. It's proposed that the offside law be abolished, throw-ins be replaced by kick-ins, corner-kicks are taken from wherever the ball crosses the touchline, no points for a goalless draw, and an extra point if you win by three goals or more (a matter proposed in England in the '70s). FIFA approved the new rules on an experimental basis in February, and they are currently undergoing a trial period.

CLICHES AND EUPHEMISMS

HOW much of Tommy Brown, Fulchester United's supremo, is in every soccer boss? Would any of the real big cheeses find anything strange in the following fictional manager's account of his side's 3-3 draw?

"Football was the winner out there today. The lads were a bit out of shape after the break, but this result still keeps us in touch with the leaders. We had all the chances, but at the end of the day their boys fought back bravely: it was all end-to-end stuff packed with goalmouth incident.

When they took the lead with a couple of grass-cutters I was as sick as a parrot: it was well against the run of play. The ref wasn't on our side, either: I didn't see the incident properly, but when Gripper lunged at their winger, I thought 'the plastic's out', but he came off for an early bath. We were down to 10 men, but that can often be a disadvantage to the team with a full squad.

Then Kev got injured and I thought 'it's all over: just when we need a run of good luck, someone sticks his studs in our goal–scoring supremo.' We gave him a good scrub with the magic sponge and he was as right as rain: it takes more than a knock to unsettle the lad.

Two-nil down at half time, so I said to 'em, 'It's not over till it's over: it only takes a second to score a goal. They're a good cup team, but they can't do the business when it comes to the crunch. The league's a marathon, not a sprint.'

The second half we played like a dream. Sniffer stuck a toe–poker right in the top corner, then the boy Lenny done tremendous with a pinpoint effort that left their keeper stranded – it went in like a thunderbolt. I thought we were home and dry when Kev tucked one away in the old onion bag – it's not often he gets one off the bonce, but they all count. And when Nobby rattled the stanchion with that powerblaster, I thought 'it's all over bar the shouting'. Then up comes their striker and – all credit to the lad – he sticks a great shot between the pegs, sweet as a nut.

One door opens and another slams in your face – but that's football. It could have been so different. Still, I'm pleased for the lads. When all's said and done, it could have been a real six-pointer, but one point is better than nothing.

GIMMICKS

FOOTY gimmicks appear periodically – during world cups for example. In 1966 English commercialism really took off: millions of key-rings, mugs, ash-trays and books portrayed the tournament's mascot, a lion called 'World Cup Willie'. The '70s saw further market development in the shape of club lampshades, pennants, photos, mirrors and crests. However, perhaps the most bizarre of all is a world cup spin-off: Williams' 1980s pinball machine, World Cup, was endorsed by no less a celebrity than Michel Platini, he of the deft footwork and wide trousers.

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Estate, Dartford,
Kent
Tel: (0322) 92518

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TRACKSUIT MANAGER
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Yorkshire WS8 2IN
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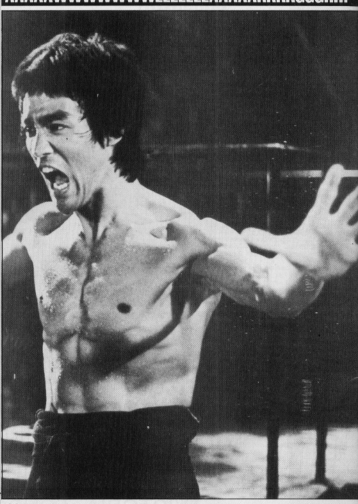
AAAAAWWWWWWWWEEEEEEEAAAAARRRRGGGHH!



SORRY BRUCE, BUT YOU SHOULD HAVE ASKED YOUR NEWSAGENT TO RESERVE YOUR COPY OF THE ONE BECAUSE...

NEXT MONTH!

The One goes oriental mental and combat crazy. The facts, the fiction, the films, the fighting stars, and of course the games. Everything from Ninja Warriors to Ninja Turtles.

PLUS!

THE ENCYCLOPEDIA OF 16-BIT GAMES

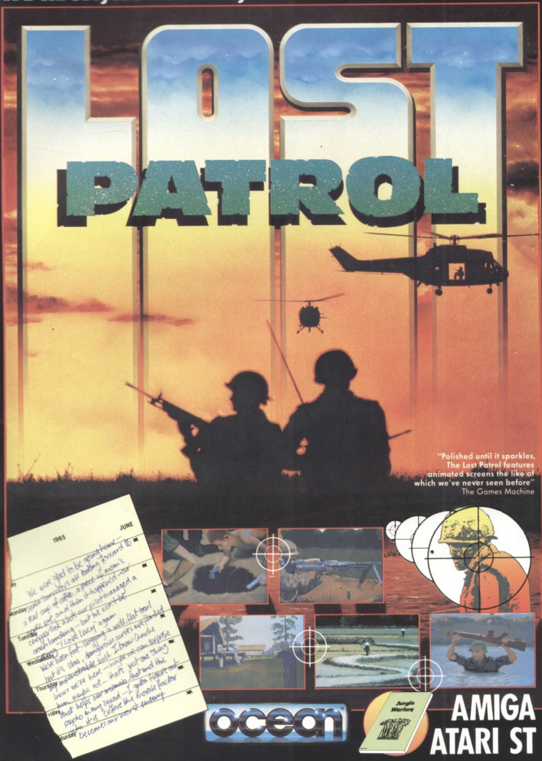
As the ball begins to roll, it gathers moss in the form of more Play Guides for all the family. There's more maps for US Gold's Crack Down, the start of Activision's Hammerfist and US Gold's E-Motion, and plenty more besides.

NOT FORGETTING...

The usual unbeatable combination of news, reviews, interviews, and Work In Progress.

ON SALE AT MAGAZINE HAVENS ACROSS EUROPE FROM JUNE 28

WE'RE FIT, WE'RE ALIVE, BUT WE'RE NOT BACK HOME

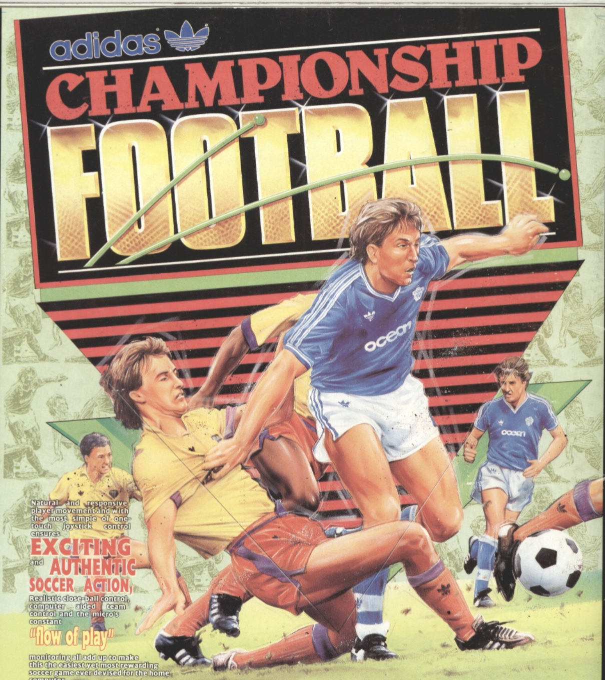


"Polished until it sparkles, The Lost Patrol features animated screens the like of which we've never seen before"
The Games Machine

1965 JUNE

Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

We were glad to be going home — seven survivors all looking forward to a real cup of coffee, a piece of mom's apple pie, and then it happened — our chopper took a hit, our pilot managed a crash landing — but he won't be seeing "I Love Lucy" again. We've been foot-slogging a wide, flat trail but it's slow, dangerous curves are flanked by impenetrable bush. I know Charlie knows we're here — maybe we can surprise him, maybe not — that's just one thing that helps our paranoia — that and the psycho in my squad — I gotta figure out who it is before the morale factor becomes our worst enemy



Natural and responsive player movement and with the most simple of one-touch joystick control ensures

EXCITING and **AUTHENTIC SOCCER ACTION,**

Realistic close-ball control, computer aided team control and the micro's constant

"flow of play"

monitoring all add up to make this the easiest yet most rewarding soccer game ever devised for the home computer.

TAKE ON THE WORLD!

choose your opponents from the 24 World Championship teams – each have their own styles, strengths... and idiosyncrasies! You will delight at the on-screen action, realistically flowing animation,

automatic team response

and the easy to follow icon-generated action choices. This game is

the choice of all football players,

those who love playing the game instead of wrestling with the joystick... in Adidas Championship Football

YOU MAKE THE PLAY!

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